

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1839.

LONDON, SATURDAY, JANUARY 24, 1863.

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THREEPENCE
Stamped Edition, 4d.

GEOLOGY.—KING'S COLLEGE, LONDON.
—Prof. PENNANT, F.G.S., will commence a COURSE of LECTURES on GEOLOGY, on FRIDAY MORNING, January 23, at 9 o'clock. They will be continued on each succeeding Wednesday and Friday, at the same hour. Fee, 2s. 12s. 6d.
R. W. JELF, D.D., Principal.

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92 persons incurably afflicted, are at present seeking the benefits of this Charity.
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The public are respectfully invited to visit the Hospital. It is open for inspection daily from 2 till 5.
FREDERIC ANDREW, Secretary.
Office, 10, Poultry, E.C., January, 1863.

THE ROYAL HOSPITAL FOR INCURABLES.
—MUNIFICENT PROPOSAL.—A Gentleman, a Governor of this Charity, has kindly offered to contribute to the Building Fund the sum of 100 guineas, provided that other persons will subscribe a like amount prior to the 30th of June next.
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Names will be cheerfully received at the office.
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Office, 10, Poultry, E.C., January, 1863.

THE MUSICAL SOCIETY OF LONDON.
Fifth Season.—FIRST ORCHESTRAL CONCERT, St. James's Hall, WEDNESDAY EVENING, January 23, at Half-past Eight o'clock. The Orchestra, composed of the following Artists, and Madame Arabella Goddard, Conductor, Mr. Alfred Mellon. Members' Annual Subscription, One Guinea; a few Tickets for Artists or Amateurs, 2s. 6d. each. Gallery Tickets, 3s. 6d. each, at Cramer & Co., 301, Regent-street, and Austin's Ticket Office, St. James's Hall.
CHARLES SALAMAN, Hon. Sec.
Society's Rooms, 17, Edwards-street, Portman-square.

PICTURE GALLERY.—CRYSTAL PALACE.—The Directors, in issuing their annual notice, are happy to be able to state that their anticipations of increased sales in the past season have been realized, and it is gratifying to observe that the works sent for exhibition have been of a higher character, and that the popularity of the Gallery has much advanced.
Artists are respectfully informed that NEW WORKS will be received at the Hanover Square Rooms, on Monday and Tuesday, March 2 and 3, between Ten and Five.
For Terms and Particulars, apply to Mr. C. W. WASS, Superintendent of the Gallery.

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MUSICAL UNION.—NINETEENTH SESSION.—Members declining subscription to give notice before February, and those having nominations to send names and address to the Director. The Record of 1862 will be sent to Members at the end of the present month.
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WATER-COLOUR PAINTERS' LANCASHIRE RELIEF FUND.
The Exhibition will remain OPEN ONE MORE WEEK, by the kind permission of Messrs. Day & Son, GERMAN GALLERY, 108, New Bond-street, daily from 10 A.M. till 9 in the Evening.
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Each picture will constitute a prize, and will be declared the property of the subscriber the number of whose receipt may chance to be drawn with it. As only a limited number of tickets remain unsold, early application must be made to the Secretary, or to the Editor in the Gallery.—The Exhibition will finally close to the Public on Saturday the 31st.

UNIVERSITY OF DUBLIN.—The ELECTION to the PROFESSORSHIP of ECCLESIASTICAL HISTORY will take place on SATURDAY, 31st of January. Candidates, who must be B.D. or D.D. of the University of Dublin, will please forward their Testimonials to the Registrar on or before January 30.
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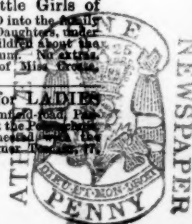
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2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 2814, 2815, 2816, 2817, 2818, 2819, 2820, 2821, 2822, 2823, 2824, 2825, 2826, 2827, 2828, 2829, 2830, 2831, 2832, 2833, 2834, 2835, 2836, 2837, 2838, 2839, 2840, 2841, 2842, 2843, 2844, 2845, 2846, 2847, 2848, 2849, 2850, 2851, 2852, 2853, 2854, 2855, 2856, 2857, 2858, 2859, 2860, 2861, 2862, 2863, 2864, 2865, 2866, 2867, 2868, 2869, 2870, 2871, 2872, 2873, 2874, 2875, 2876, 2877, 2878, 2879, 2880, 2881, 2882, 2883, 2884, 2885, 2886, 2887, 2888, 2889, 2890, 2891, 2892, 2893, 2894, 2895, 2896, 2897, 2898, 2899, 2900, 2901, 2902, 2903, 2904, 2905, 2906, 2907, 2908, 2909, 2910, 2911, 2912, 2913, 2914, 2915, 2916, 2917, 2918, 2919, 2920, 2921, 2922, 2923, 2924, 2925, 2926, 2927, 2928, 2929, 2930, 2931, 2932, 2933, 2934, 2935, 2936, 2937, 2938, 2939, 2940, 2941, 2942, 2943, 2944, 2945, 2946, 2947, 2948, 2949, 2950, 2951, 2952, 2953, 2954, 2955, 2956, 2957, 2958, 2959, 2960, 2961, 2962, 2963, 2964, 2965, 2966, 2967, 2968, 2969, 2970, 2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042

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LITERATURE

The Invasion of the Crimea. By A. W. Kinglake. Vols. I. and II. (Blackwood & Sons.)

It has long been understood that the author of 'Eothen' was about to bring out a history of the short but glorious campaign which has been our only essay of arms on European ground since Waterloo. Year after year passed away, and the hopes of the reading public still remained ungratified. Such a delay, many would think, could not fail to prove fatal to the success of the expected work. Since the capture of Sebastopol, India has been the scene of a sanguinary conflict, and the deeds performed there have, in a measure, caused the exploits of the Crimea to be effaced from the memory of the public. Indeed, the heroes of the Russian war are now little more regarded than were the veterans of the Peninsula ten years ago. Their glory shines brightly when called to mind, but it has to undergo the powerful rivalry of more recent fame. Under these circumstances, a bare chronicle of the Crimean war would have proved tedious to readers whose attention had been already exhausted by the perusal of the numerous books which appeared while the interest of the occurrences described was still fresh. With far higher aims Mr. Kinglake has produced a work which is no mere mixture of facts, fancies and fallacies, but is, in the fullest sense of the word, history. It stands to the Crimean war in the same relation as Sir William Napier's 'History' to the Peninsular war.

The author commences with an examination of the causes which brought about the war, as well as with a detailed account of the successive steps taken in the diplomatic action which preceded it. Originating in a squabble between the Latin and Greek monks at Jerusalem respecting a couple of keys, a silver star, a cupboard and a lamp, the dispute arrived in time at the dignity of being called "the question of the Holy Places." Pilgrimage to Jerusalem is viewed by the Russians with almost Mussulman reverence; while the French, as Mr. Kinglake informs us, have been chiefly represented in that city by a "tourist with a journal, and a theory, and a plan of writing a book." The piety of the Russians is deep-seated and earnest; while, as to the French, "it was understood that by the course of her studies in the eighteenth century, France had obtained a tight control over her religious feelings." Bearing this in mind, the conduct of the French Government in casting an apple of discord into the peaceful East merits the severest censure. Eagerness to gain the reputation of zeal for the interest of religion, and to show that they were no idle holders of office, coupled with a restless love of meddling in the affairs of other nations, doubtless influenced the conduct of the French ministers on this occasion. Louis Napoleon had to divert attention from despotism at home to diplomacy abroad. On this topic Mr. Kinglake enlarges with calm philosophy. In England the Emperor is well known, and nothing has proved more difficult to Englishmen than to reconcile the fact of the apparently incapable adventurer, who failed ignominiously at Strasburg and Boulogne, having been able to found a throne—as far as can be seen—more stable than that of his great prototype. This difficulty has been considered one of the most insoluble enigmas of our age. Mr. Kinglake, approaching the question with numerous opportunities of learning the truth, and a clear insight into men

and motives, has pictured the man of mystery. Speaking of Louis Napoleon's demeanour when in England, he says, "Towards foreigners, and especially towards the English, he was generally frank. He was reserved and wary with the French; but this was upon the principle which makes a sportsman reserved and wary with deer and partridges and trout." Again, when describing how, in imitation of the first Napoleon, he contemplated France from a foreign and, as it were, external point of view, the following simile occurs:—"Indeed, during the periods of his imprisonment and of his exile, the relation between him and the France of his studies was very like the relation between an anatomist and a corpse. He lectured upon it; he dissected its fibres; he explained its functions; he showed how beautifully Nature, in her infinite wisdom, had adapted it to the service of the Buonapartes; and how, without the fostering care of these same Buonapartes, the creature was doomed to degenerate, and to perish out of the world."

Mr. Kinglake's idea of Louis Napoleon's character is, in brief, as follows:—"That he is not so clever as men think him now, though much more so than was supposed formerly; that, having no conscience to serve him as a guide, he keeps two paths before his eyes up to the very last moment, and, while watching the progress of events, secures little resting-places from which he contrives at his leisure the next measure to be adopted; that his imagination leads him often into dangerous positions, and when he fails, it is in consequence of not being endowed with more than the ordinary physical courage of the mass of mankind. In addition to this, he conceives that the Emperor possesses dramatic tastes which in any other man would have exhausted themselves in frequenting theatres, but in him—the claimant of a throne—have become a passion. He supports the aspersion on his physical courage by alleging the attempts at Strasburg and Boulogne, on which occasions he permitted himself to be extinguished by one angry colonel. He also cites his conduct at Magenta and Solferino. With regard to the latter, he combats the flowery account of the *Moniteur*, which would persuade us that the Emperor was in the thickest of the fight, by the observation, that in that action the Emperor was followed by a numerous staff and a large escort of the Cent Gardes, yet only one of them was hit, according to some, in the clothes, but if the *Moniteur* may be believed, in the "actual body." He justly ridicules the somewhat blasphemous explanation of the official organ, which informs the public that "the protection which the Deity threw around the Emperor was extended even to his staff."

Mr. Kinglake seeks to account for the false impressions concerning Louis Napoleon's abilities by the repulsive nature of his studies, which were directed to the art of applying stratagem to jurisprudence. Much of the Emperor's wrong-doing he ascribes to the evil influence of those around him. These he denounces with vehement scorn, but is careful to base his accusations on actual facts. M. de Morny, the speculator with a questionable character; the Count de Persigny, who, however, took no active part in the carrying out of the *coup-d'état*; and Col. Fleury, a resolute, unprincipled man of humble origin, who, having spent in dissipation all of a moderate inheritance, had enlisted in the cavalry, and rapidly risen to the rank of major;—these were the men who goaded Louis Napoleon on to the Imperial throne. Needy, ambitious and energetic, they determined to turn his claims and

talents to their own profit. The author says, "There seems to be no doubt that what may be called the literary part of the transaction was performed by the President in person. He was the lawyer of the confederacy. He, no doubt, wrote the proclamations, the *plébiscites* and the constitutions, and all such-like things; but it seems that the propelling power was mainly supplied by Count de Morny and by a resolute major named Fleury." Urged by these men, and stimulated by the thought of his claims, by disappointment, and by personal humiliation, he determined to strike the blow which should make him absolute. The soldiers, bearing in mind 1848, were at that time in no good humour with the people. Due care was taken to increase their discontent, and presents of food and wine were continually given them. To quote the words of our author, "Men used to African warfare were brought into the humour for calling the Parisians Bedouins. There was massacre in the very sound." At length came midnight of the 1st of December 1851, and after some reluctance, some hesitation, the conspirators were carried away by Fleury's impetuosity, and the *coup-d'état* passed from a project into a fact. It is said that at the last moment the heart of one of them failed; but Fleury, getting into a room alone with him, drew out a pistol, and, holding it to his head, compelled him to go on. Two days later the massacre of the unarmed, unoffending spectators on the Boulevards took place. Mr. Kinglake imagines it was caused by a sudden impulse of maddening terror which seized on the excited soldiery, beginning to feel the responsibility they were incurring. The author thinks that it was to divert the mind of France from these atrocities that the difference about the Holy Places was fanned into a flame, and every means taken of preventing a peaceful solution. With the view also of giving an air of respectability to the bloodstained throne, and terminating the painful, the dangerous isolation in which it stood, a successful endeavour was made by Louis Napoleon to draw England into a special alliance against Russia. In this scheme he was aided by Lord Palmerston's views on foreign policy. Of all the great Powers of Europe, Austria was most concerned in resisting the incursion of the Russians into the Danubian Provinces, while, from geographical position, no one was so capable of putting an end to it. Prussia also, as a leading member of the Germanic Confederation, was interested in keeping the mouths of the Danube open. Both Austria and Prussia were completely agreed with England and France as to the necessity of opposing the designs of Russia, and quite willing to concert measures for doing so. Such a union would certainly have prevented war; but, in the most inexplicable manner, the adroitness of the Emperor, supported by the warlike spirit of the English nation, succeeded in procuring a special alliance between England and France, for the sake of undertaking a measure of public police which was equally the province of the other two powers, and could be more effectively undertaken by all four combined.

We pass now to the arrival of the Allied forces in the East. Mr. Kinglake has described with singular skill, appreciation and eloquence the very different characters of the two generals who commanded them. Marshal Achille St. Arnaud had, for reasons best known to himself, discarded his proper name of Jacques Le Roy. In 1816 he had entered the Royal Guard as a sub-lieutenant; but his dissipation—to use a gentle term—mode of life soon obliged him to leave the service. He then travelled, learned

several foreign languages, and passed a considerable time in England; some say he became a billiard-marker in London. After the revolution of 1830, he returned to France, and again entered the army as a sub-lieutenant. His prospects now seemed good. Writing some stanzas to Meunier, he obtained promotion; and by translating into several foreign languages a little work of Bugeaud's on Tactics, he gained that Marshal's favour and an appointment on his staff. Whilst in charge of the Duchess of Berri, his conduct received the approbation of the Government, without provoking the dislike of the royal prisoner. Fortune seemed to smile on him; but, for some cause or other, he was obliged once more to abandon the sword. In 1836 he for the third time, and at the age of forty, entered the Foreign Legion as sub-lieutenant, with the determination to distinguish himself or perish in the attempt. In eight years from this time, he was a general. Vain, gay, reckless and brave, utterly without scruple, he valued human life as nothing if it interfered with his advancement. Continually oppressed by illness and pain, during the intervals he sang and slaughtered, fiddled and fought, with equal zest and energy. One particular act seemed to mark him out as a useful tool for the conspirators of the 2nd of December. In 1845, he surrounded a body of Arabs who had taken refuge in some caves. Eleven came out and surrendered; but St-Arnaud—and St-Arnaud alone—knew that five hundred still remained. Without acquainting his troops with the nature of the deed they were performing, he caused them to block up every aperture, thus cruelly murdering every soul within. A confidential report to Marshal Bugeaud conveyed the horrible intelligence; but, with the exception of him and St-Arnaud's brother, the fearful secret was confided to no one else. In such a man were combined the two qualities most required by the authors of the *coup-d'état*,—namely, ruthlessness and the power of keeping a secret.

Col. Fleury, sent to Algeria to seek for a man who as Minister of War could assist in the destruction of the Constitution, fixed on St-Arnaud. All know how well he fulfilled the expectations formed of him. Insatiable, and possessed of claims troublesome to satisfy and difficult to ignore, Louis Napoleon yielded gladly to his request that he might receive the command of the Army of the East. Not having, however, any very high opinion of his fitness for the post, the Emperor took care to surround him with people intended to control his motions should they threaten to become rash.

The English Commander-in-Chief was a striking contrast to his French colleague, and his character has been affectionately, though impartially, delineated by the author. Qualified for his task by personal observation as well as by the possession of all Lord Raglan's papers, his opinion has great weight. We English are actuated by a very sincere desire to be just, but, heated with party spirit or by public disasters, we often defer being so till death has robbed reparation of half its value. Admiral Byng, Sir John Moore, the Prince Consort and Lord Raglan are instances of this. As soon, however, as the victim of obloquy is beyond their reach, our countrymen become generous, and are only too ready to rescind the judgment pronounced in the first flush of wounded national pride or feeling. Lord Raglan's friends have always felt certain that justice would some day be done to him. That time has, we are convinced, at length arrived. Mr. Kinglake's book has cleared up so many errors, given us so great an insight into the secret history of the war, that the accusa-

tions brought against Lord Raglan at once cease to deface the pages of history. Not that it can be proved that the dead Commander was a great general; but, while admitting some slight defects, Mr. Kinglake shows that the charges brought against him were almost entirely untrue. The modern Bayard, the flower of English chivalry, now stands forth with the greater brightness from his temporary obscurity. This modest, unassuming, yet dignified English gentleman—the pupil, companion and trusted friend of Wellington—was skilled alike in diplomacy and the work of a staff-officer. Courteous and conciliatory in manner, prudent without being close, firm without being obstinate—of great powers of perception, unwearied industry, and possessing both a ready pen and an eloquent, persuasive tongue,—he was yet wanting in some respects. He had never been practised in handling large bodies of men, and had no regimental experience. Long years of office-work at the Horse Guards produced in him baneful habits of method and uniformity, much opposed to the genius of war. Naturally, he chiefly applied himself to what he best understood,—namely, correspondence,—leaving to others those little details of organization on which, though apparently trifling, the welfare of an army principally depends. Again, thinking that he was doing more good by writing than riding, he omitted to exercise a personal supervision over, or to show himself to, the army, and thereby failed to obtain much valuable influence with the men.

In dealing with the French his difficulties were very great. Scarcely arrived at Constantinople, he was called on to oppose the restless, intriguing vanity of St-Arnaud, who was desirous of incorporating the brigades of Omar Pasha's army with his own. Such a step, besides involving a slight to the Turkish Commander, and destroying the balance of military authority in the Allied forces, was contrary to the provisions of the Tripartite Treaty. This document laid it down that each army was to remain under the separate command of its own chief. The author describes with great humour how the alert, complacent Marshal was speedily baffled by the quiet, courteous firmness of Lords Stratford and Raglan. On another occasion, St-Arnaud proposed that when English and French troops were serving together, the senior officer should command the whole. This insidious suggestion, which might have resulted in placing General Lord Raglan under the orders of Marshal St-Arnaud, was promptly declined. Undismayed by failure, St-Arnaud soon made a fresh attempt to usurp the direction of affairs. Just at the moment when the army was about to proceed to Varna, the agreed base of operations,—indeed, the Light Division had already started,—a staff-officer came to Lord Raglan at eleven o'clock at night, begging him to suspend all further movements, as the French army was not yet in a fit state to enter on a campaign. The inconvenience of thus arresting an operation which had been definitely decided on was urged, and it was pointed out that the Allied forces stood pledged to the Turks in this matter. The French continued obstinate, and on the morrow Lord Raglan received a written communication on the same subject. A few days later a new and still more extraordinary plan of St-Arnaud's was made known to Lord Raglan, not as a project to be considered, but as one already determined on and partly commenced. This was no less than the abandonment of the expedition to Varna, and the occupation of a position in rear of the Balkan. Indeed, some of the French troops had already begun their march from Gallipoli. Lord Raglan was invited to co-operate. For

five days the discussion lasted. At length the English General's firmness and moral ascendancy prevailed—the idea was abandoned.

Soon after the arrival of the combined forces at Varna, the siege of Silistria was raised, and the Russians, yielding to the menaces of Austria, evacuated the Principalities. The object of the war now seemed attained; but the warlike spirit of the English could not endure that such extensive preparations should have been made to no purpose. The Duke of Newcastle fully shared this feeling. During an after-dinner consultation, the assent of his colleagues, who happened to be somewhat drowsy, was obtained to the draft of a letter proposed to be written to Lord Raglan. The next day a despatch, recommending the invasion of the Crimea, in terms which scarce admitted of a refusal, was sent to Varna. The season was far advanced. It was the 16th of July before Lord Raglan received the communication alluded to; no preparations had been made for the operation, and no certain information was possessed by the Allied Generals respecting the proposed theatre of war. What little was known about the Crimea had been sent from Paris and London. Under these circumstances, Lord Raglan's judgment was opposed to the expedition; but the opportunities for forming an opinion being as great at home as in Bulgaria, and the wording of the despatch being so imperative, he conceived he had no option, but must obey. At the same time, St-Arnaud received an order to co-operate should the invasion of the Crimea be resolved on. In the course of a fortnight or three weeks—which was the time required by the French for their preparations,—Sir George Brown and Sir Edmund Lyons had, by dint of great exertion, procured at Constantinople all the necessary boats, ships and steamers. Unfortunately, about the end of July cholera broke out among the troops and soon extended to the fleets, which latter put to sea in the hopes of staying its ravages. At length the health of the army having somewhat improved, and the ships being clear from sickness, on the 24th of August the embarkation commenced. The French had 25,000 infantry, 70 guns drawn by four horses each, and a body of about 80 cavalry. The English expeditionary force consisted of 22,000 infantry, 60 guns drawn by six horses each, and 1,000 cavalry. The French took less time in getting on board than we did. It must, however, be remembered that infantry can be embarked with great ease and rapidity, but that when horses are concerned the process becomes tedious and difficult. We have seen how superior we were to the French in the number of horses: moreover, a heavy swell checked the shipment of the latter during four or five days. When everything seemed to be completed, it unexpectedly appeared that the French had not sufficient steam-power to tow all their sailing vessels. These facts are rather opposed to the prevalent idea of the superior activity and arrangements of the French. On the 4th of September our allies had accomplished their embarkation, and on the 6th the English were ready. The following day the expedition sailed. Meantime, St-Arnaud, tortured by anxiety about the sickness on board his transports and the fancied delay of the English, had, on the 4th, started with his sailing fleet, not giving Lord Raglan the slightest intimation of his movements. The latter took no notice of the Marshal's waywardness, who, on the 6th, finding himself isolated and the wind blowing hard, saw he had done a foolish thing, and returned. More obstacles still remained to test the indomitable firmness of the English General; and, again, it was with the French

that they originated. Several of St.-Arnaud's chief generals presented him with a remonstrance against landing to the north of Sebastopol. Such a step, they pointed out, would be extremely hazardous, while a landing could be effected at Kaffa with scarcely any risk. Kaffa was a long distance from Sebastopol, with which place the only communication was a difficult mountain-road. The fact is, the French generals for the most part disliked the expedition altogether. The Marshal was too ill for discussion; so, with unusual good sense, he referred the matter to the decision of Lord Raglan. He, with his usual adroitness and firmness, quickly foiled "these timid counsels," as the *Moniteur* termed them. It was at first supposed that they had proceeded from the English; but that idea was soon found to be incorrect, and Mr. Kinglake now settles the question beyond a doubt. On the 9th, the English fleet had arrived at the rendezvous; it was not till the 13th that the last French ship joined. Still came difficulties for Lord Raglan to cope with. It had been arranged that during the night of the 13th the French should lay down a buoy opposite the centre of the appointed landing-place, half of which was to be allotted to each army. When daylight came, it appeared that, either through mistake or design, the buoy had been placed opposite the extreme left instead of the centre. The consequences might have been serious with a less prudent commander. Lord Raglan said not a word, but quietly selected another spot for the disembarkation of his troops.

Passing over the events of the next few days, which, however, have been well and clearly described by Mr. Kinglake, we come to the battle of the Alma. This is, perhaps, the choicest morsel in the whole of this interesting book. The author has carefully studied the various accounts, has gathered much from oral evidence, and moreover he accompanied Lord Raglan during the whole of that bloody day. The result is an excellent and intelligible account of a general action. Throughout Mr. Kinglake shows that, though a civilian, he is no contemptible strategist and tactician. He occasionally makes use of other than the correct technical terms: notwithstanding this slight failing, he has shown himself entitled to take rank among the best historians of warlike operations. We are not, as is often the case, blinded with smoke, dazzled with flashing sabres, and deafened by the roar of artillery in these volumes. Everything, though spiritedly depicted, is drawn with clearness and precision, combined with an amount of accuracy seldom to be met with in a non-military man. Each movement is duly explained, its object pointed out, and its progress followed. The manner in which one manœuvre bore on another is also shown. We have here a series of brilliant panoramas, yet the skill of the writer connects them so admirably that we never feel any want of continuity. Mr. Kinglake places us, as it were, in the position of an Argus surveying the field of battle from a balloon.

The great merit of his account is that there is no clap-trap, no fatiguing loftiness of tone; but every fact is expressed in simple yet nervous English. He becomes almost Ossianic, and the scene appears before our mind's eye as vividly as if it were an actual picture. We can easily imagine the superstitious terror of the Russians at the apparition of the tall, hearse-like plumes of the 42nd rising gradually over the slope of the hill, and becoming more ghost-like from the white smoke which half concealed them. Rising, still rising, with their bare legs and quaint, semi-barbarous dress, moving on nearer the while through the thick

air—silently gliding onward with that long, easy step peculiar to the Highlanders,—they must have seemed like the spectres of the Broken. Scarcely have the eyes of the Russians learnt to look steadfastly on this terrible vision ere another and yet another wave of armed horror springs from the earth beneath. Then, when the enemy retired,—the fierce war-shout of the Highlanders, differing equally from the cheer of the English and the howl of the Irish soldier,—who can blame the Muscovites if they were discomfited by such foes? Most powerful, most picturesque are the pages in which the charge of the Highlanders is described. In old times Mr. Kinglake would have been revered as a bard by the gallant men whose deeds he has chronicled.

It is impossible for us to accompany Mr. Kinglake much further over the field of battle; but, ere we quit it, we feel it our duty to correct two inaccuracies of which he has been guilty. The first of these refers to the Brigade of Guards. Mr. Kinglake leads one to suppose that the Scots Fusilier Guards, which was the centre regiment, hurried up without being formed, disordered by a hurricane of shot, and thrown into confusion by some of the retreating Light Division, was driven back to the river and took no further part in the fray, thus leaving a gap between the Coldstreams and Grenadiers. This is incorrect: and for saying so we have the authority of an officer belonging to the corps in question who was present on the occasion. His statement is supported by the general opinion of the regiment heard by the writer of this article at the time, and also by Russell's 'Letters from the Crimea,' by 'Letters from Headquarters,' and by Col. Hamley's testimony. The truth is, that while the Scots Fusilier Guards were advancing under a heavy fire, some of the men of the Light Division came through their ranks, and at the same time a cry was raised of "Fusiliers, retire!" referring to the 23rd or 7th Regiment. On this, yielding to the weight of the retreating crowd, and to a misconception of the order, the battalion—except the Light Company—retired slowly a short distance, when the officers and non-commissioned officers, facing the men about, brought the regiment back into its place. Charging with the rest of the Brigade, it took the battery. There was only a temporary retreat of a very short distance, and no permanent gap was created. As to the left companies alone having been pushed back, the author is mistaken; for the third company from the right, at all events, was thrown into confusion by the retreating men of the Light Division.

The other error consists in Mr. Kinglake's assertion that there was no close encounter, no severe struggle on the part of the French at the telegraph station. This statement he supports by many powerful arguments. It seems to us they are disposed of by Col. Hamley, who, in his 'Narrative of the Crimean War,' says, with reference to a personal visit to that portion of the field the day after the battle, "But it was not till reaching the plain on which stood the unfinished signal-tower, already mentioned as the contested point of the French attack, that there appeared signs of a sanguinary conflict. Many Russians lay dead there; and they lay thicker near the signal-tower, the hillock on which it was built being strewed with them. Three or four had been bayoneted while defending the entrance; and in the space within, which was divided into compartments, were three or four such groups slain in the defence. Another spot near contained three or four hundred corpses." After the battle was won, Lord Raglan proposed to St.-Arnaud to send the English cavalry and

one English division—the rest were too much exhausted—in pursuit, provided the French would co-operate. St.-Arnaud replied, that the knapsacks having been left behind, it was impossible that the French army could advance further. Thus, again it is shown that it was the French, and not, as was believed, the English, who were opposed to energy and a daring course of action.

Miscellanies. Collected and Edited by Earl Stanhope. (Murray.)

In the studio of an artist who has painted historical pictures or executed historical monuments will be found a heap of hints, sketches, models, costumes, broken marbles, unfinished canvas, maulsticks, armour, hangings, feathers, matchlocks, halberds—all the picturesque refuse and materials of his trade. In like manner, in the writing-desk of a man who has written many books, there would be found a mass of papers, more or less in the nature of refuse,—fragments of correspondence, copies of documents, first ideas of character, remnants of opinions, unfulfilled designs—all the rejected things of a highly critical and selective art. Such literary refuse is for the most part sent to the chandler's shop or thrown into the fire. Yet, it may often have a certain value. Artists' first suggestions have an interest for the collector of pictures, as Messrs. Christie & Manson find; and the portfolio of a man of letters, though it should contain nothing better than rejected materials, may be a very attractive book. Lord Stanhope's certainly is so.

Five letters by William Pitt, two by Edmund Burke, and two memoranda by the Duke of Wellington make the best parts of this collection. The letters by Pitt are of no great importance, and were omitted by Lord Stanhope from the Life of that statesman; they would certainly have added to its weight and bulk. A letter from Mr. Boyd contains an anecdote which may be quoted:—

"Christmas was one of the most obliging men I ever knew; and, from the position he occupied, was constantly exposed to interruptions, yet I never saw his temper the least ruffled. One day I found him more than usually engaged, having a mass of accounts to prepare for one of the law courts: still the same equanimity; and I could not resist the opportunity of asking the old gentleman to give me the secret. 'Well, Mr. Boyd, you shall know it. Mr. Pitt gave it to me:—Not to lose my temper, if possible, at any time, and NEVER during the hours of business. My labours here [Bank of England] commence at nine, and end at three; and, acting on the advice of the illustrious statesman, I never lose my temper during these hours.'"

The letters by Burke are of more moment than those of Pitt, for they turn entirely on his personal position—a question which is now exciting some attention among students of the period. The second letter, which is in the form of a memorandum, drawn up by Burke and submitted by him to Pitt, we shall quote. The original is among the Pitt MSS. When Lord Stanhope showed the original to Macaulay that writer returned it with the remark, which Lord Stanhope thinks worthy of a double repetition, that "it is interesting and very characteristic." We may give it under its legitimate title of

BURKE UPON BURKE.

"Mr. Burke understands that Mr. Pitt is so obliging as to think that his humble industry in his thirty years' service may without impropriety be recommended to His Majesty's gracious consideration. Mr. Burke has never asked for anything, nor suggested any reward. It never did become him, nor does it now become him, to suppose that he has any merit to entitle him to the particular

favour of the Crown or of the public. He is sensible that he has done nothing beyond his strict duty. But if he is permitted to compare his endeavours and rewards, not with the standard of his duty, but with contemporary examples, he would submit the following matters to judges more impartial than he can be in his own case. In the year 1782 Lord Rockingham was Minister. Mr. Burke's connexions with that noble person were of the closest kind. About that time, or a little before, Mr. Burke was deeply concerned in a great variety of affairs, and was supposed to be of some use, both in producing good and in averting evil. At that period this was pretty generally acknowledged by all parties. Mr. Burke believes it to be in the memory of many that a surprise was expressed that a provision for him had not been recommended by his particular friends and oldest connexions, when so much was done by them for absolute strangers. The fact is, that for the general accommodation in forming what was called an administration upon a broad bottom, Mr. Burke did cheerfully postpone every pretension of his, whether grounded on connexion or service. He privately forwarded, and he publicly defended, a permanent provision for Colonel Barré and Mr. Dunning. Besides Colonel Barré's office in possession (as good as Mr. Burke's), that gentleman obtained a pension of 3,000*l.* a-year. Mr. Dunning obtained a peerage with the Duchy for life, made up by a pension to 4,000*l.* a-year, although he was possessed of a very ample fortune. Mr. Burke never did solicit the Pay Office. It was offered to him. He held it in all about a year, under two administrations. It is the only place he ever held. During the time he held it, amongst the multiplicity of his other occupations, he employed himself with pains, not easily described, to form a new constitution for that office, and to carry a Bill for that purpose through the House of Commons. He flatters himself that, in that Bill, useful regulations were made; and savings of some importance with regard to public money ensued in consequence of them. Mr. Burke certainly does not mean to compare his abilities with those of the two gentlemen he alludes to. It is allowed to a man to speak of his industry. As for real labour in mind and body, he had even then,—that is, so long ago as 1782,—worked more in any three months than they had done in their whole lives. Lord Ashburton's professional industry is put out of the question; it was private; it had no relation to the State, and that kind of toil (whatever its value may be) rewards itself very sufficiently. The arrangement for these two gentlemen was made twelve years ago. During the twelve, Mr. Burke's exertions have continued—in what way, or with what merit in any of the particulars, it is not for him to judge. It is certain that, notwithstanding his very advanced age, his industry has not been relaxed in any course in which such small abilities as his could possibly employ it. During that period his circumstances have not been improved. Many expenses, more easily felt than calculated, are necessarily attendant on such exertions as his. A total neglect of a man's private affairs is likewise the inevitable consequence of occupations that engross the whole man. Mr. Barré came into Parliament in 1763, and had his settlement in 1782. Mr. Dunning came into Parliament later than Mr. Burke, and had his at the same time with Mr. Barré. Mr. Burke came in at the end of 1765,—near thirty years ago. Many since then have been raised to honours and emoluments, whose labours have not been greater. Lord Auckland is another instance. His figure in Parliament was never considerable. It may not be perfectly good policy to consider no services as of any high estimation except those done in office. Perhaps the most essential are those done in the House of Commons; and rank there (though not a thing to be exactly defined) ought to stand as high as rank that is official. It is not meant in the least to depreciate Lord Auckland's talents or services. Both are respectable. The services, however, received some part of their recompense as they were performed. Almost ever since he came into Parliament he has been in lucrative situations. He has something in present possession not con-

temptible. He has something secured. He has a peerage; and all this in the prime and vigour of his life. Mr. Burke does not conceive that whatever His Majesty may be graciously pleased to do for Mr. Burke in the present temper of the public mind would be more unpopular or ill-received in the nation than what has been done for any of these gentlemen."

Mr. Napier will, we dare say, find these "comparisons" in no way odious, the self-assertions no less modest and honourable than they are terse in style, and the sarcasms as legitimate as they are unquestionably bright. The paper is highly studied, and every word is accurately weighed. The memorandum must have been meant for the public, and Lord Stanhope has done well to print it. That it will be read in two ways we can hardly doubt, but the critics of Burke will agree with Lord Macaulay that it is "very characteristic."

In these Miscellanies will be found a defence of Sir Robert Walpole by Sir Robert Peel, and a series of letters from Lord Macaulay, Mr. Hallam, and Sir Robert Peel on the alleged sacrifice of human victims to Jupiter in the Roman times. Of more immediate interest are the Duke of Wellington's memoranda on Napoleon. The first of these refers to the value of Napoleon in the field:—

"It is very true that I have often said that I considered Napoleon's presence in the field to be equal to 40,000 men in the balance. This is a very loose way of talking; but the idea is a very different one from that of his presence at a battle being equal to a reinforcement of 40,000 men. I'll explain my meaning. 1. Napoleon was a *grand homme de guerre*, possibly the greatest that ever appeared at the head of a French army. 2. He was the Sovereign of the country as well as the Military Chief of the army. That country was constituted upon a military basis. All its institutions were framed for the purpose of forming and maintaining its armies with a view to conquest. All the offices and rewards of the State were reserved in the first instance exclusively for the army. An officer, even a private soldier, of the army might look to the sovereignty of a kingdom as the reward for his services. It is obvious that the presence of the Sovereign with an army so constituted must greatly excite their exertions. 3. It was quite certain that all the resources of the French State, civil, political, financial, as well as military, were turned towards the seat of the operations, which Napoleon himself should direct. 4. Every Sovereign in command of an army enjoys advantages against him who exercises only a delegated power, and who acts under orders and responsibilities. But Napoleon enjoyed more advantages of this description than any other Sovereign that ever appeared. His presence, as stated by me more than once, was likely not only to give to the French army all the advantages above detailed, but to put an end to all the jealousies of the French Marshals and their counter-action of each other, whether founded upon bad principles and passions, or their fair differences of opinion. The French army thus had a unity of action. These four considerations induced me to say generally that his presence ought to be considered as 40,000 men in the scale. But the idea is obviously very loose, as must be seen by a moment's reflection. If the two armies opposed to each other were 40,000 men on each side, his presence could not be equal to a reinforcement of 40,000 men on the side of the French army, nor even if they were 60,000 men on each side, or possibly even 80,000 men on each side. It is clear, however, that wherever he went he carried with him an obvious advantage. I don't think that I ought to be quoted as calling that advantage as equal to a reinforcement of 40,000 men under all possible circumstances."

The second is a criticism on the campaign in Russia:—

"The Russians nearly lost themselves by an ill-applied imitation of our operations which saved Portugal; and they would have been lost, if Napoleon had not always, and particularly at that time,

found himself under the necessity of seeking to fight a general battle. With this view he quitted the basis of his operations, up to that moment successful, adopted a new line, which, after all, he never completely established, and ultimately abandoned. That which the Russians did well was their dogged refusal to treat. Napoleon having fought his battle and obtained possession of the ancient and real capital of the country, intended to record his triumph as usual in a Treaty of Peace, by one of the articles of which he would have obtained a sum of money to replenish his coffers, according to his usual practice; and he would then have made a peaceable and triumphant retreat from Russia across Poland and Germany, supported by the resources of the Russian Government as long as his armies should have remained in the Russian territory. In the mean time he had made no preparations for the Military Retreat which he would have to make, if his Diplomatic efforts should fail, which they did. We see that he was distressed for want of communications even before he thought of retreat; his hospitals were not supplied, nor even taken care of, and were at last carried off; and when he commenced to make a real movement of retreat, he was involved in difficulties without number. The first basis of his operations was lost; the new one not established; and he was not strong enough to force his way to the only one which could have been practicable, and by the use of which he might have saved his army,—by the sacrifice, however, of all those corps which were in the northern line of operations: I mean the line from Kalouga through the southern countries. But, instead of that, he was forced to take his retreat by the line of the river Beresina, which was exhausted, and upon which he had made no preparations whatever. This is in few words the history of that disaster. It is my opinion that the loss of the French army would have been accelerated, more disastrous and disgraceful, if the season had been wet instead of having been frosty. In truth, the army could not in that case have moved at all in the state to which all its animals were reduced at that time."

The Whig colour of buff and blue, the red-coats of the army, and the story of Charles the Fifth and the two clocks are among the further subjects illustrated in these Miscellanies.

The Sorceress.—[*La Sorcière*, par J. Michelet.] (Paris, Dentu.)

SPIRITUAL and temporal powers have fixed their canons, in Paris, against this volume, and prohibited its circulation. Church and State, therefore, have proportionately glorified M. Michelet. His counterfeit presentment of a perfect Sorceress, and his magnificent apologies for bygone witches, have alarmed the patriarchal and paternal tutors of the French intellect in the nineteenth century. Bell, book and candle—all profuse enough under the roofs of Notre Dame and the Tuileries—were against a picturesque treatise made up of poetry, paradox and history; and the result is, that it will be read in spite of every effort at suppression:—nor unprofitably either, by students of a ripe age; for, wild, reckless and extravagant as these pages often are, they contain much that is valuable, and which M. Michelet gathered and laid by during the thirty years of learned labour bestowed by him on his greatest work, with other materials which he has since brought into a variety of characteristic shapes. The old eloquence re-appears, no doubt, in the old perverted form: there is the same unnatural, excessive, fantastic tinge of imagination; the language incessantly splinters off in epigrams more or less brilliant and prismatic. M. Michelet, indeed, wanders through his subject with an apparent resolve to gratify himself by continually astonishing and not seldom offending his reader; but he vividly illustrates the spirit of mediæval ecclesiasticism, though, while insulting the sacerdotal class, red-handed as it was from the

slaughters of Wurtzburg and Treves, he suggests, whether purposely or otherwise, that no word or name or human sentiment can, or ought to be held sacred. Hence, an audacious familiarity of style, contrasted at times with an affectation of fastidious reverence.

M. Michelet's first chapter is headed "The Death of Gods"; his seventh, "The King of the Dead"; his ninth, "The Devil a Doctor"; his fifth, in the 2nd book, "Satan an Ecclesiastic"; and so forth. But the very title of the work is an example of the eccentricities in which it abounds. Sprenger, nearly four hundred years ago, speaking of the black heresy, attributed it to sorceresses rather than to sorcerers. Another authority, belonging to the generation of Louis the Thirteenth, affirmed that, for one sorcerer, there were ten thousand sorceresses. M. Michelet plunges into this idea and lashes it into a foam. Women, he avers, are naturally sorceresses. They are born Fées, or fairies. Next they develop into sibyls. Love makes magicians of them. Men must work, and women must weep, is an English poetic theory. Not so, according to M. Michelet. While men are engaged in action, women are weaving spells, inventing deities, communing intelligently with flowers. No matter how many male jugglers, astrologers, prophets, necromancers and quacks may have existed since Time began, Circe was, is, and must be, a woman!

M. Michelet writes against the Church of the Middle Ages, and as a champion of the true sorceress, or elementary reformer of the human intellect, who, he maintains, has been in every sense maltreated. The clergy have cursed, the people reviled, the children pelted her, and the poets (children also, he says) have painted her at once ugly and old. "At the word sorceress, we conjure up the frightful crones of Macbeth." But all that is fallacious. Many sorceresses have perished, simply for being young and beautiful. "The Sibyl predicts destiny; the Sorceress makes it." This is M. Michelet's second proposition. The priest of the Church sees her, the priestess of Nature, and trembles in presence of "the universal martyr whose ashes are scattered to the winds." And thus it was that a fair-haired, white-armed young girl was burnt in the year 1300, and that M. Michelet's volume was prohibited in 1862. From these airy heights he descends to an historical review of modern sorcery, chiefly as practised, or declared to have been practised, by women. He has little to do, however, with the vulgar stock-in-trade of romantic and dramatic hags—owls, cauldrons, black cats, or stuffed fish, zodiacal belts, peaked hats, toads and crabs; or with the array of charms, lamens, sigils, talismans, spells, crystals, pentacles, magic mirrors and geomantic figures with which Scott's *Antiquary* exasperated Mr. Dousterswivel. His sorceress, for whose sake he incurs the penalties of suppression, is of a nobler type, though often, in herself, a miserable, ruined, abject dupe.

For a thousand years she was the sole physician of the people. Emperors, Kings, Popes and very rich Barons might have doctors of Salerno, medical Moors or Jews; but the multitude consulted the Wise Woman, the Good Woman, or the Beautiful Woman (*Bella Donna*), as they were variously termed, and of whom the Church consumed so many at the stake that even the second Ferdinand, bigot though he was, protested, lest they should calcine all his subjects. "And I find," adds M. Michelet, "in the Wurtzburg list, a sorceress of fifteen, and at Bayonne two of seventeen, damnably pretty." Beyond this point he becomes more serious, and his nar-

rative impeaches bitterly the judges, lay and monkish, by whom these horrors were perpetrated, and the Church which sanctioned them, during the three centuries from 1300 to 1600 of the Christian era. That Church, he says, engendered Despair in the world, and Despair gave birth to Sorcery. Humanity, throughout Christendom, was lost, weary and blind, and women converted the withered chips of legendry into the enchantments of a new fable. It was in the thirteenth century, M. Michelet affirms, that the popular notion of the Evil One first became definite. Before that epoch, the idea of an infernal compact entered into by a human being and the powers of darkness had rarely floated distinctly into the superstitions of the times. Afterwards it became, so to speak, a separate myth, and, as illustrated here in a long, elaborate narrative, darning in detail and language—not so daring, however, as the subsequent abridgments of legal cases—assumed a hideously repulsive colour. M. Michelet, dwelling upon these diabolical romances, contrasts two eras of malady—that of the leper, externally accursed, and that of the "possessed," whose epileptic frenzies prepared for mankind a third, and even worse, because more enduring, scourge. An age of disease, bodily and mental, became an age of sorcery. The popular practice of medicine by women was regarded by the Church as a species of dealing in the Black Arts; the collectors of herbs, compelled to seek for those which suited their purposes at strange hours of the day and night, brought suspicion upon themselves; their familiarity with vegetable poisons was often in France held to still further darken their characters. Here M. Michelet takes occasion to draw a contrast between the Mediæval Church and the Mediæval Satan, and this in the chapter which introduces the *Enemy of Mankind* as a doctor—a spirit of the fourteenth century, a century afflicted with epilepsy, the plague and ulcers. The Sorceress, almost alone, combated these evils:—

Let none conclude (proceeds M. Michelet) that I undertake to whiten, to vindicate without reserve, the Devil's sombre bride. If she often did good, she could also do a great deal of harm. There is no great power which is never abused. And this power had three centuries during which to reign literally over the *entire* act between two worlds—the ancient dying, and the new scarcely as yet begun.

The catalogue of mischiefs wrought by sorceresses in the services rendered by them, with charms and philters, to the naughtily-disposed, is drawn up very impartially. The daughters of Philip the Beautiful are cited as examples; and they lead to a disquisition on the *Griseldas* of that epoch, and on Blue Beard, whom M. Michelet regards as an important historical personage, belonging to a day when the decision—classical in our times, M. Michelet says—went forth that "love between married people is an impossibility." Philters were difficult, in the case of well-guarded beauties, to employ. Charms of all degrees of value were more easily obtained. The paring of a finger-nail, an eyelash, a hair, or the thread of a garment, given into the hands of a sorceress, might be made available. Sometimes, the author records, lovers drank one another's blood, like the savages of Borneo; and the lady who ate De Coucy's heart "found it so good, that she never ate any more all her life." The enchantment practised by one great sorceress was remarkable in its efficacy and in its result, as enabling her to trample upon a proud lady. She first made the patient submissive to her will, undressed her, and cooked a cake

upon her bare back. "Oh, ma mie!" the sufferer cried, "I can bear no more. Be quick; I cannot remain thus."—"You must," replied the enchantress. "Madam, you must be warmed; the cake will be cooked but by your warmth, by your flame." And whoever ate that cake was straightway "in love." With such anecdotes M. Michelet amuses himself. A similar degradation re-appears in the irreligious mysteries of the period enacted under the title of the Black Mass. At these festivals, called Sabbats, birds were offered to heaven, and corn to earth; and two images, representing the last dead and the last born in the district, were laid on the altar—a woman prostrate on her face. These heathen rites naturally inflamed the fury of the Church; but

Judges and Inquisitors, although so hostile, are compelled to avow that they were characterized by a spirit of gentleness and peace. None of the three accompaniments, so utterly shocking, of a nobleman's fate:—no swords, no duels, no blood-stained tables, no gallant perfidy to dishonour an intimate friend.

In other respects M. Michelet's apology for these celebrations is more fearless than satisfactory.

In his second book M. Michelet opens on a new era, when Sorcery began to decay—when the demon, as he expresses it, was multiplied and vulgarized. "Every lunatic woman assumed to herself that great name—Sorceress!"—a dangerous, though a profitable name. Men aspired to bear it; and here was another step in degeneracy. M. Michelet turns from them to sketch the position of a grand lady at her own château, removed from the rivalries and jealousies of the Court, which kept its peculiar aristocracy of sorceresses amply and strangely employed:—

At her château, it is true, she was alone,—the only woman, or nearly so, amid a world of unmarried men. To believe the romancers, we might fancy her taking pleasure in being surrounded with pretty girls. History and common sense affirm just the contrary. Eleanor is not such a fool as to put Rosamond in competition with herself. The queen and great ladies, licentious as they were, were not the less horribly jealous,—witness the one spoken of by Henry Martin, who gave up a girl whom her husband admired to be torn to pieces by soldiers. The power of a woman's love, we repeat, endures while she is alone.

Yet the ladies of that epoch, if particularly rich and beautiful, loved to encircle themselves with little courts, and to be attended, as queens were, by trains of maidens. M. Michelet does not appear to sustain his assertion very triumphantly. Progressing with his subject he treats of the sorceresses who, solicited by women in the access of a sudden frenzy, pretended to transform them into animals, and relates a tradition connected with this fearful mania:—

In the mountains of Auvergne a hunter fired, one night, at a she-wolf,—failed to kill her, but shot off her paw. She fled, limping. The hunter went to a neighbouring château to demand hospitality from its proprietor. He, welcoming him, asked whether he had enjoyed good sport. As a reply to the question, the hunter thought of producing from his game-bag the she-wolf's paw; but what was his astonishment when, instead of a paw, he drew forth a woman's hand, with on one finger a ring, which the gentleman instantly recognized as belonging to his wife. He ran to her apartment, and found her wounded and endeavouring to hide her fore-arm. That arm had no hand; the missing limb was fitted to it, and exactly corresponded, when she confessed that it was indeed she herself who, in the form of a she-wolf, had attacked the hunter, and fled, leaving a paw on the field of battle. The husband was cruel enough to deliver her up to justice, and she was burnt.

In the chapter which contains this ghastly

legend, women are described as praying to the sorceresses for the power of thus brutalizing themselves, and of biting the flesh of children and women. The sorceresses naturally took advantage of this delirium, and, too often, exercised their influence scandalously; and M. Michelet draws at large upon Sprenger, whose sources of information were no doubt copious and original; but he was a credulous as well as garrulous mountebank himself, who argued that the word *diabolus* was derived from *dia*, two, and *bolus*, a pill, because that which it represented was swallowed simultaneously by body and soul. "But," he continues, with the gravity of Sganarella, "according to the Greek etymology, *diabolus* signifies *clavus ergastulo* or *defluens*,"—that is to say, falling, because he fell from heaven." Sprenger, M. Michelet allows, is a fool, though a bold one. But he was a man having authority, and, for a merciful man, which he claimed to be, exercised it roughly enough.

One morning, three ladies of Strasburg registered a complaint that, on the same day and at the same hour, they had been assaulted with invisible blows. How? They could only accuse a man of ill-favoured countenance, who had bewitched them. Led before the Inquisitor, this man protested and swore by all the saints that he knew nothing of the ladies, whom he had never seen. The judge refused to believe him. His great sympathy with women rendered him inexorable, and indignant at these denials. Already he had risen. The man was about to be tortured, and would probably have confessed, as the most innocent frequently did. He obtained leave to speak, and said, "I remember, in fact, that yesterday, at the hour mentioned, I beat, not baptized beings, but three cats who came trying furiously to bite my legs." The judge, a man of penetration, saw the whole thing at once: the poor man was innocent; the ladies, of course, were on certain days transformed into cats, and the Evil One amused himself with throwing them at the legs of Christians, to make them pass for sorcerers.

Accusers and judges shared the confiscated property of the sorcerer. Hence, as M. Michelet has it, the clergy were considerably enriched. But, in France, from 1450 to 1550, trials of this character were comparatively few. Isabella of Spain, however, in 1506, began to burn sorcerers. Geneva, in 1515, burned 500 in three months. The Bishops of Bamberg and Wurzburg divided fifteen hundred victims between them:—

A sorceress (under the torture) confessed to having taken from a cemetery the body of a child, recently deceased, to be used in her magical incantations. Her husband said, "Go to the cemetery; the body is there." They went; the body was found undisturbed in its coffin. But the judge decided, against the evidence of his eyes, that this was an appearance, an illusion of the Devil. He preferred the woman's confession to the fact, and she was burnt.

Diana of Poitiers persecuted sorceresses. Catherine de' Medici protected them. In the early years of the seventeenth century the Basques overflowed with the strange frenzy, and, in 1609, a tribunal was set up to repress it. When the judges arrived, many of the people fled, but the witches remained. Two informers volunteered—La Murgui, aged seventeen, and Lisalda, of the same age. La Murgui, or Margarita, was employed to strip girls and boys, and examine their bodies in search of the demoniacal mark. While she took in hand the young, the elderly were inspected by a surgeon; and the test was the finding of a spot, on body or limb, into which a needle might be thrust without producing pain. Many a victim did Margarita give up, bleeding from her needle, to death. The story of Gauffridi, burnt at Aix in April, 1611, and of the rival sorceresses, Made-

leine and Louise, of whom the former was condemned to cut wood in an Italian forest for the remainder of her days, while the latter propitiated justice by informing against a poor blind girl, and consigning her to the stake, is still more horrible episode in this history of satanic folly, in league with satanic villany. "And let us pray to God," writes the good Father Michaelis, who records the events, "that all this may tend to His glory, and that of the Church!" The evil spirits of Loudun have, somehow, obtained a more popular and familiar reputation. Aubin's work, if not extensively read, has been extensively pillaged; and Féguier's is all but exhausted. M. Michelet, however, is in no humour to give Grandier the rank of a martyr—not even for the sake of trampling on the memory of Richelieu. The life of Madeleine Bavent is less known. Madeleine was born at Rouen, in 1607, and left an orphan in her ninth year. At twelve she was apprenticed to a person engaged in supplying linen vestments to ecclesiastics. The Confessor of the establishment informed her, with three other pupils, "after enervating them with belladonna," that he would take them to the Sabbath, or festival of mysteries, where they should marry the Devil Dagon. At sixteen, Madeleine became a novice in the Convent of St. Francis, at Louvière, founded by the widow of a man who had been hung for swindling, and where the young girls were expected to walk in gardens and worship in chapels as so many juvenile Eves. Under this law, Madeleine was punished for wrapping the corner of an altar-cloth about her shivering shoulders. All that followed tempts M. Michelet into philosophizings, very aimless and unnecessary; but the fate of Madeleine was not one to render her contemporary devotees jealous. The needles of the witch-finders pierced her flesh. She was condemned to perpetual imprisonment in a dungeon deeply sunk in the earth. In her misery she swallowed spiders and powdered glass, and stabbed herself in the throat, and yet, it seemed, could not destroy her life. And in this fearful captivity, after long daily tortures under the hands of the official Penitentiary, she ultimately died, and M. Michelet commemorates her as a victim of the Church.

The affair of 1730—the great inquest which involved Father Girard and La Cadière—occupies, perhaps, the most extraordinary, the most interesting, and yet the least attractive chapter in M. Michelet's volume. The Jesuits had, at Marseilles, a bishop named Bezbunze, a dull and credulous man. With him they stationed Girard, a man neither young nor handsome, neither eloquent nor fascinating, but an adept in the employment, in his confessional, of a mystic terrorism which often subdued the most reluctant penitents. From Marseilles he went to Toulon, and there had among his penitents Catherine Cadière, daughter of a trader, seventeen years old; not an elegant or lively, though, perhaps, a pretty girl; a saint from childhood: and he arranged that she should journey to continue her religious exercises at Marseilles; thence, again to Toulon, where Father Girard obtained, by degrees, a marvellous supremacy over her mind, and prepared her for the vocation of what M. Michelet is pleased to term a sorceress. Amid the vice and villany of his conduct he schemed to make an exhibition of the unhappy girl, and to convert some scrofulous traces on her hands, feet and side into wounds, emblematic of the Crucifixion. These wounds he artificially prevented from healing; he fitted on her head an iron crown with spikes, which sent the blood trickling down her neck and face: his persuasions exalted her fancy,—she became his slave, his puppet, his artistic imposture; and his brutali-

ties were such that even M. Michelet hesitates to describe them. We will say, however, that his hesitations begin too late, and that these narratives flow at intervals through channels so impure and infamous that it might be better for society, if not for the Papal Church, were they altogether suppressed. M. Michelet has no idea, and apparently no power, of reticence. Not satisfied with bare recitals, which may be justified as the giving of revolting evidence is justified in courts of law, he volunteers a touch of colour wherever it can be made available, and seeks to be rhetorical when he might with infinitely more grace have been silent. And yet, after a ludicrous passage which recalls certain disquisitions of Boileau on the penances endured by maidenly martyrs and children, he checks himself, saying, "We have not the courage to relate what follows." The ultimate fate of La Cadière was never distinctly ascertained. That of Father Girard was, as might have been anticipated, even in 1731, in an inverse ratio with his deserts.

In this work M. Michelet, while condensing a large amount of curious historical inquiry, expatiates wearisomely, and not at all times inoffensively, upon those parts of his subject which he has selected for ostentatious display. He was determined, at the outset, to keep in view the connexion he fancies to have detected between women and mysteries; and in pursuing this theory through one chapter after another he really glosses over a wide extent of ground which might have yielded profitable results to his research. When noticing the sorceresses—to abide by his own term—who were ambitious of converting themselves into wild animals, he omits all mention of the Loup-garous, or men animated by the same frenzy, to which Cotgrave devoted some learned space, and which Rabelais confounded with ordinary hob-thruses and hobgoblins. But a good deal of interesting matter might have been included under this head, had not M. Michelet been exclusively intent upon his old invariable theme, often disguised, yet always to be identified in whatever he writes—Priests, Women and Families. From the revolting incidents of La Cadière's long persecution he rises into a sonorous epilogue, leading from the audacious question: "They who seriously propose that Satan should come to terms and make peace—have they well reflected?" When M. Michelet, by the way, wields this word "Satan" so robustly, he is taking it from that pulpit which, he implies, denounces all thoughts and things hostile to itself and its absolutism as Satanic:—

The dead are dead. These millions of victims—Albigenses, Vaudois, Protestants, Moors, Jews, and American Indians, sleep in peace. The universal martyr of the Middle Ages, the Sorcerer, has nothing to say. Her ashes have been scattered to the winds.

—Yet the two opposing spirits of the epoch might be reconciled:—

But do you know what separates these two spirits and prevents their union? It is an enormous reality which has been in existence five hundred years. It is the gigantic work which the Church has cursed, the prodigious edifice of modern sciences and institutions, which she excommunicates stone by stone, but which every anathema aggrandizes and augments by a stage. Name one science which has not revolted. * * Let us destroy, if we can, all the sciences of nature, the Observatory, the Museum and the Jardin des Plantes, the School of Medicine, and every modern library. Let us leave our laws, our codes; let us return to canonical right. All these novelties have been—Satan. All progress has been his crime.

Sorcery, then, was the prelude to science. The Sorceress heralded the Professor:—

She has perished, and must have perished. How! Above all, through the progress of the very sciences she inaugurated, through the physician and the naturalist for whom she laboured. The sorceress has perished for ever, but not the Fée. She will re-appear in this form, which is immortal. Woman, occupied of late years with the affairs of man, has deserted her proper position,—that of medicining, of consolation, of the Fée who cures. That is her real priesthood. And it belongs to her, whatever the Church may say. With her delicate organs, her love of the most refined detail, her tender sense of life, she is called upon to be the most minute confidant in all the sciences of observation. * * Between invalids and children there is very little difference. Women are necessary to both. She will re-enter into the sciences, and carry amid them her sweetness and humanity, like a smile of nature. The anti-natural pales, and the day is not distant when its eclipse will be for the world a new Aurora.

The peculiar force and peculiar licence of M. Michelet's style are simultaneously conspicuous beyond the usual degree in this volume, which leaves a subject of great historical interest only partially and confusedly, although boldly and brilliantly touched, because the author has vagaries of his own, which he persists in following with no useful result, and because he could not endure to leave in the records of monkish inquisitors and lay judges all the abominations with which, in addition to their disclosures of ignorance, cruelty and fanaticism, they abound. M. Michelet, in some respects, might have taken a lesson from that Michaelis in whom he trusts, and whom he so vehemently despises. But it was necessary, perhaps, that the work should be overdone, in order that it might enjoy the prerogative of a prohibition.

Letters and Despatches relative to the Taking of the Earl of Ormonde, by O'More, A.D. 1600. From the Irish Correspondence in the State Paper Office, London. Edited by the Rev. J. Graves. (Dublin, Printed at the University Press.)

Chamberlain, in one of his letters, written in February, 1600,—at which time O'Neill (Tyrone) had broken what Mr. Graves calls the "injurious truce" he had concluded with Essex,—notifies the march of Tyrone into Munster to confer with Desmond, and expresses a hope that Ormond may give him a blow on his return back, and teach the fox not to forsake his hole nor go so far from home." Chamberlain's hopes were not fulfilled.

The black Earl of Ormond, whose wife was the granddaughter of the poet and soldier Earl of Sheffield who fell in Kett's rebellion, commanded Elizabeth's forces in Ireland, where Mountjoy was Lord Deputy, and held in some suspicion the fidelity of Ormond. The latter was at Kilkenny, with Carew, President of Munster, and Donogh O'Brien, Earl of Thomond and Prince of Limerick, when Owney M'Rory O'More, rebel chieftain of Leix, in the Queen's County, proposed a conference with Ormond at Corrandhu, near Ballyraggett; and the three great men resolved to ride over to Owney the Dinast together.

We had hoped that this volume might have told us the subject that was to be conferred upon; but here we are as much in the dark as ever, gaining only a few additional details to those with which we are already familiar. Carew and Thomond, in relating the incidents of the seizure, can only say of the parley that it "was appointed for some good cause, best known to his Lordship." Whatever the cause, the parties met one April morning of the year 1600. The Earl and his companions were slightly armed and scantily attended. Owney came with a "back," and was prepared for

mischievous. His men crowded round the invited guests "as close as they might, every one trailing his pike, and holding the check of the same in his left hand, ready to push." This was suspicious; and the interest thickened when the notorious Jesuit Archer intervened. Then a religious controversy arose, and angry words were exchanged, and a sudden rush was made at Ormond as he was about to turn his horse and fly with Carew and Thomond. Ormond was dragged to the ground, and he narrowly escaped being murdered. He was robbed of his hat, sword, dagger and George, carried to Leix, and, for climax of insult, Archer was given to him for a bedfellow.

Carew and Thomond rode down the crowd, opposing them by mere weight of their horses; but the latter got two inches of steel in his back, which kept him from further riding for a week. The excitement caused by this affair was immense, and had various consequences. Near Irish kinsmen of the noble prisoner began to lay claim to his heritage; others seem to have set up pretensions to marry his daughter, whose safety the Government was anxious to secure. Ormond himself hoped that no attempt would be made to deliver him by force, as he would "then be sure to be slain"; in which case, moreover, Carew intimated to Mountjoy that the country would be disturbed by "the competitors of his land."

Carew did not, like Mountjoy, suspect the loyalty of Ormond, who had daily to withstand the assaults of a roomful of priests turned in to convert him, and to promise him a principedom in Leinster if he would become Papist, and obtain the surrender of Leix and O'Phally to the O'Mores and O'Connors. In the breathing hours between these attacks, the Earl's own cooks were allowed to bring his food to the castle-gate; "but there Owney himself receiveth the diet, and carrieth it up to the Earl." It is worthy of notice, that much of the intelligence obtained by Government was got from the "Intelligencer" who carried Tyrone's letters, which he delivered to the authorities to be read, and then demurely carried them according to their addresses. In one of these, Tyrone earnestly urged Ormond to become in religion subject to the Pope and in allegiance to the King of Spain. This letter was read by Mountjoy before it reached Ormond, whose very keepers betrayed their master, Owney, by allowing the agents of the Government to see and receive messages from the prisoner. One of these spies was an Irishwoman, who seems to have earned her English wages with alacrity.

While Mountjoy was expressing his unjust mistrust of Ormond, there were some who thought he might have prevented the capture: his comment on which is, that "they who are so apt to lay this accident as an imputation to my government, may as well tax the Mayor of London because Dorington brake his own neck from the steeple of St. Pulcher's." Fearful of losing his prisoner, Owney took him to the woods of Leix, removing him every three hours from one fastness to another; and Owney and he sat at different tables in the same room. Occasionally, he puzzled those who sought him as to his whereabouts, by causing "a trusty friend of his own, of stature and resemblance like to the Earl, to put on the Earl's nightgown which he was wont to wear, and directed him in that fashion to walk by the wood-side, where the Earl used to walk, whilst Owney and some twenty others nearest him in trust put the Earl on horseback and brought him to O'Dempsey Castle."

The Earl, though only fifty-eight, was brought near to death by this misadventure; and Owney, who was likely to get more by him if living at

large than if dying under his ward, liberated his prisoner in the middle of the month of June. Hostages were given for the price to be paid for this liberty; but as Owney within a few weeks lay dead on a stricken field, the ransom was probably never paid. Ormond said of him, that Owney was the "most malicious, arrogant, vile traitor of the world"; and he stoutly repelled the idea that he was about to give his daughter to the son of Tyrone. O'Neill handsomely relieved him from the imputation, in a gallant letter to Lady Ormond: "I hope to get such a match for my son as shall seem to his state convenient; and assuredly I had rather match him with one inferior to him, than to desire any match that might be to my Lord or to your Ladyship hurtful." O'Neill was a gentleman; and in this version of Ormond's story he especially appears so. It is a story illustrative of the vices and virtues of the Irish character; and though Mr. Graves only gives the rather dry documents, there is as much amusement in some of the details as in a sparkling romance. The only fault is, that the drama does not end with a marriage.

Roba di Roma. By William W. Story. 2 vols. (Chapman & Hall.)

TILL Rome shall fall ("and when Rome falls, the world") the City of the Seven Hills will be inexhaustible as a subject of interest. Howsoever it be treated, we turn to it again and again, provided the man or woman who takes it in hand has only a moderate share of descriptive power by which to express real sympathies and experiences. It is true, that with Affectation holding a court of conceit in the Vatican, or at the Sistine "Miserere," or among the awful shadows of the Coliseum, no terms of truce can be kept. Second-hand rapture should be warned off the ground on which the Apollo stands, or which Michael Angelo's sibyls overlook. Second-hand poetry should be discouraged from meditating in the Campagna, or dreaming in the Borghese Gardens (scene of one of Mr. Hawthorne's most delicious dreams). Second-hand history would do well to let the Cæsars and the martyrs and the Popes alone. No such cautions apply to or touch this book of Mr. Story's. It contains the gatherings of an honest observer, and (as we know, thanks to a certain marble *Cleopatra*) a real artist. We do not always like his taste. Every now and then he seems to fancy it incumbent on him to give himself "a rousing shake," and to be jocose forthwith—a mistake inevitably acting as an extinguisher on such mirth as the reader might have had at his service. His orthography, too, is oftentimes singularly incorrect for one who is so conversant with Continental lands and languages. His chapter on the "Evil Eye" and the superstitions akin to that superstition, contains many facts and speculations which can be indorsed by no sound thinker or careful sifter of evidence. But in the above lines our objections are told, and they must not be stated without its being added that we have read his volumes from the first to the last page as eagerly as if Eustace, and Waldie, and Lady Morgan, and Whiteside, and Andersen, and Dickens, and Fanny Kemble, and Head had not written,—as if Byron, reversing the miracle by which Niobe was "struck to stone," had not given the Gladiator blood, breath, sufferings more impressive in their speechless, semi-savage passion, than the most stately cries and confessions of heroic tragedy—as if the "Tomb in St. Praxed's" had not been built up in poetry by a living man of genius, to show how strong in death could be the strange union of pride, greed, ostentation, astuteness, and scho-

lastic learning, existing among the august and inscrutable nobles of a land in which the contrasts are too subtle, and yet too sharp, to be grasped by any northern hand—save that hand belong to a strong man.

Mr. Story, as a Romanist (not to use the word in a theological sense), yields to no past pilgrim or resident in enthusiasm. He owns to an artist's pleasure (your artist having apparently no nose to be afflicted) in the dirt and dilapidation observable on every side,—in the mixture of matters most august and matters most ruinous and foul. He winks with an eye of toleration at the beggars, whose shameless laziness and prostration of real and fabricated disease amount to so repulsive a drawback, encountered as they are at the very moments when the mind wishes to gather itself into admiration and recollection. It would grieve him to see the Pifferari who play before the Madonna, at Christmas, those old Sicilian which Corelli knew and Handel pilfered, in clean skins, or with robes less patched than the boat of Theseus. He is a man of intelligence, a man of letters to boot, yet can acquiesce in, nay, prefer, a life to which intellect and literature can penetrate in only such parsimonious dribbles as superstition and despotic bigotry allow, and corruption permits to pass for the sake of its paltry fees. In spite of all these defects, and of a climate, moreover, which has difficulties and dangers for every one, in which much bodily exercise is impossible, and for which the resident must arm and manage himself with a nicety and care which would raise cries of ironical indignation were they found necessary in London,—“there's no place like Rome” for Mr. Story. What is more, he has an artful way of pointing out many of its wants and blemishes, as though they were so many blessings and beauties. Nothing more honest in the form of partisanship has ever come before us since Horace Walpole's compliment on Marie-Antoinette's dancing, in his delicious full-length portrait of the Austrian-French queen.—“They say she dances out of time; but then it is wrong to dance in time.”

We shall offer a few disconnected critical memoranda on certain of the chapters. The Pifferari tune noted by Mr. Story is by no means one of the best to be found. A more characteristic one, of the same style, was wandering the streets of London some months ago. The subjects of “street music” and “the constant habit of song” among the Italians cannot be dismissed without a word on its quality, which is in no respect represented here. If Mr. Story be anything of a musician, he must know that the few cries of London which are left are infinitely more Ausonian in tone than ninety-nine hundredths of the sounds now to be heard in Italian streets or Italian churches. The pilgrim will be excruciated in the picturesque island of San Giulio, which adorns the lake of Orta—in a stately place of worship on St. Michael's-day—by sounds of a nasal ugliness which, if passed off for music in this country, would draw down on us foreign sarcasms. Such power of discrimination as the people of the South ever possessed, is no more. The very things which are beauties in the Corso would be abominations in Cheapside. For years to come, it may be feared, every idea of popular music must be given up in Italy. It can only now be a topic by the fond favour of old tradition, even so to continue. We do not sympathize with the rapture still expressed by certain tourists, on finding themselves in the cheap opera-houses of Italy. Surely, in exhibitions of Art, price is not the first consideration. As supply and demand stand, a cheap opera is little more attainable than a cheap *Cleopatra*. Good orchestras, good principal

singers, a good chorus and good music (not expecting first-class genius, save in first-class capitals) are hardly to be found, as the theatres of London, Paris and St. Petersburg attest. At this moment of writing the Neapolitans are cheering and serenading *Mdlle. Titiens*, as though she were their old idol, *Malibran*, come back among them. Good music is banished from the Italian opera-houses in favour of the fashionable rubbish of the hour. “It tastes of game, though,” said the old woman who boiled the stake on which the crow had been sitting (so runs a Norwegian proverb). It can but be the name of opera, and some lingering superstition belonging to bygone days, that can reconcile the most easily-contented amateur to the direful sounds with which his ear is now assailed in the South—expensive luxuries, did the ticket of enjoyment thereof only cost a penny. It is not so with Italian acting; concerning which Mr. Story writes with sense, appreciation and true relish.

Christmas, with its ceremonies and festivities, yields a very pleasant chapter. Mr. Story is eloquent on the subject of “vails”—that nuisance which deprives hospitality of its grace and acknowledgment of its cordiality. He describes brightly and pictorially the visit to the *Presepio* at the church of *Ara Cœli*, and the festival of the *Bifana*. He is great, too, on the subject of games—*Morra*, *Ruzzola*, *Pallone* (which he exalts above cricket), and has even a nook of kindness for the lottery! Then, he discourses on games of cards:—

“In an Italian pack there are only forty cards,—the eight, nine, and ten of the French and English cards having no existence. The suits also have different signs and names, and, instead of hearts, spades, clubs, and diamonds, they are called *coppe*, *spade*, *bastoni*, and *denari*.—all being of the same colour, and differing entirely in form from our cards. The *coppe* are cups or vases; the *spade* are swords; the *bastoni* are veritable clubs or bludgeons; and the *denari* are coins. The games are still more different from ours than the cards, and they are legion in number. There are *Briscola*, *Tresette*, *Calabresella*, *Banco-Fallito*, *Rossa e Nera*, *Scaraboccia*, *Scopa*, *Spizzica*, *Fioruone*, *Zecchinetto*, *Mercante in Fiera*, *La Dazzica*, *Rubi-Monte*, *Uomo-Nero*, *La Paura*, and I know not how many others,—but they are recorded and explained in no book, and are only to be picked up orally. Wherever you go, on a festa-day, you will find persons playing cards. At the common *osterias*, before the doors or on the soiled tables within, on the ruins of the *Cæsars'* palaces and in the Temple of Peace, on the stone tables in the *vigna*, on the walls along the public roads, on the uncarved blocks of marble in front of the sculptors' studios, in the antechambers or gateways of palaces,—everywhere, cards are played. Every *contadino* has a pack in his pocket, with the flavour of the soil upon it. The playing is ordinarily for very low sums, often for nothing at all. But there are some games which are purely games of luck, and dangerous. Some of these, as *Rossa e Nera*, *Banco-Fallito* and *Zecchinetto*, though prohibited by the government, are none the less favourite games in Rome, particularly among those who play for money. *Zecchinetto* may be played by any number of persons, after the following manner:—The dealer, who plays against the whole table, deals to each player one card. The next card is then turned up as a trump. Each player then makes his bet on the card dealt to him, and places his money on it. The dealer then deals to the table the other cards in order, and any of the players may bet on them as they are thrown down. If a card of the number of that bet on issue before a card corresponding to the number of the trump, the dealer wins the stake on that card; but whenever a card corresponding to the trump issues, the player wins on every card on which he has bet. When the banker or dealer loses at once, the bank ‘*fa toppa*,’ and the deal passes, but not otherwise. Nothing

can be more simple than this game, and it is just as dangerous as it is simple, and as exciting as it is dangerous. A late Roman *principessa* is said to have been passionately fond of it, and to have lost enormously by it. The story runs, that, while passing the evening at a friend's house, she lost ten thousand *scudi* at one sitting,—upon which she staked her horses and carriage, which were at the door waiting to take her home, and lost them also. She then wrote a note to the prince, her husband, saying that she had lost her carriage and horses at *Zecchinetto*, and wished others to be sent for her. To this he answered, that she might return on foot,—which she was obliged to do.”

An elaborate chapter is devoted to the *Colosseum* (why not *Coliseum*?); one more charming, and something more novel, to “*Villeggiature*, *Harvest* and *Vintage*,” reminding us pleasantly of the delicious country pictures in Mrs. Fanny Kemble's ‘*Year of Consolation*.’ But the *Campagna* is handled with yet greater felicity of touch and affluence of colour:—

“Within this magnificent amphitheatre lies the *Campagna* of Rome, and nothing can be more rich and varied, with every kind of beauty—sometimes, as around *Ostia*, flat as an American prairie, with miles of *canni* and reeds rustling in the wind, fields of exquisite feathery grasses waving to and fro, and forests of tall golden-trunked stone-pines poisoning their spreading umbrellas of rich green high in the air, and weaving a murmurous roof against the sun; sometimes drear, mysterious, and melancholy, as in the desolate stretches between *Civita Vecchia* and Rome, with lonely hollows and hills without a habitation, where sheep and oxen feed, and the wind roams over treeless and deserted slopes, and silence makes its home; sometimes rolling like an inland sea whose waves have suddenly been checked and stiffened, green with grass, golden with grain, and gracious with myriads of wild flowers, where scarlet poppies blaze over acres and acres, and pink-frilled daisies cover the vast meadows, and pendant vines shroud the picturesque ruins of antique villas, aqueducts and tombs, or droop from mediæval towers and fortresses. Such is the aspect of the *Agro Romano*, or southern portion of the *Campagna* extending between Rome and Albano. It is picture wherever you go. The land, which is of deep rich loam that repays a hundred-fold the least toil of the farmer, does not wait for the help of man, but bursts into spontaneous vegetation and everywhere laughs into flowers. Here is pasture for millions of cattle, and grain fields for a continent, that now in wild untutored beauty bask in the Italian sun, crying shame on their neglectful owners. Over these long unfenced slopes one may gallop on horseback for miles without let or hindrance, through meadows of green smoothness on fire with scarlet poppies—over hills crowned with ruins that insist on being painted, so exquisite are they in form and colour, with their background of purple mountains—down valleys of pastoral quiet, where great *tufa* caves open into subterranean galleries leading beyond human ken; or one may linger in lovely secluded groves of ilexes and pines, or track the course of swift streams overhanging by dipping willows, and swerving here and there through broken arches of antique bridges smothered in green; or wander through hedges heaped and toppling over with rich luxuriant foliage, twined together by wild vetches, honeysuckles, morning glories, and every species of flowering vine; or sit beneath the sun-looped shadows of ivy-covered aqueducts, listening to the song of hundreds of larks far up in the air, and gazing through the lofty arches into wondrous depths of violet-hued distances, or lazily watching flocks of white sheep as they crop the smooth slopes guarded by the faithful watch-dog. Everywhere are deep brown banks of *pozzolano* earth which makes the strong Roman cement, and quarries of *tufa* and *travertine* with unexplored galleries and catacombs honeycombing for miles the whole *Campagna*. Dead generations lie under your feet wherever you tread. The place is haunted by ghosts that outnumber by myriads the living, and the air is filled with a tender sentiment of sadness

which makes the beauty of the world about you more touching."

The above extracts have been drawn from Mr. Story's first volume. His second is devoted to markets,—to the Jew quarter, or Ghetto, which was probably never before described in such detail,—to field sports and races—to fountains and aqueducts—to births, baptisms, marriages and burials (the last, how ghastly!)—to summer in the city—to the good old times, including some choice bits of dark, wicked, cruel ancient history—to saints and superstitions, with much, of course, concerning Madonna-worship—and, lastly, to the Evil Eye. Here our author is profuse in anecdote, accepting (as has been hinted) every sort of tale and testimony with unquestioning eagerness and appetite. His book, however, is lively, readable, and has permanent value enough to entitle it to a place of honour in the shelf which contains every lover of Italy's Rome-books.

The Prince Consort's Farms: an Agricultural Memoir. By John Chalmers Morton. (Longman & Co.)

OF the various features of the Prince Consort's many-sided life, none gained him a wider popularity, or wrought perceptible good to a greater number of his adopted fellow-countrymen, than the enlightened interest which he displayed in the science and pursuits of agriculture. That he was a discerning patron of painters and sculptors, was known to the studios and those comparatively few persons who were allowed to witness the immediate results of his exercise of taste. That he was an appreciative student and enthusiastic admirer of the best authors of ancient and modern literature, was a fact known to a yet more limited circle. But that he was a farmer, delighting in the theory and eminently successful in the practice of agriculture, was known to every breeder and ploughman in the kingdom. Apart from the priceless moral effects of example on those who were next to him in rank, the beneficial consequences of his literary and artistic tastes were in a great degree limited to those whose appointed task it is to elevate mankind by the chisel, the pencil or the pen; but there is scarcely a hamlet in the country where the poor are not in some way better cared for than they would have been had Albert the Good deemed rural concerns too lowly for his notice. In farming, as in every other occupation which won a share of his attention, he was thoroughly conscientious and thoroughly in earnest. He did not take it up because it was the fashion, playing by fits and starts the rôle of a beneficent country squire, and laying a dainty hand on the plough-tail when his heart was at the whist-table. His function, indeed, was to fix, not follow, fashions; and as it was his high intent to set the arrow-head of fashion on those pursuits alone which were liberal, honourable and useful, he would not have expended so much time in working out problems for the practical farmers of Great Britain if he had not felt that his exertions would result in great and enduring good. The value and extent of his services in this respect will be best seen by those who enter on their consideration by reflecting what would have been the consequences if, instead of forwarding agricultural interests, the Prince Consort had opposed them, or simply withheld his countenance from them. The time is not far distant—indeed, it is fresh within the memories of men still at the head of public affairs—when it was the humour of good society to make light of the responsibilities of property, and when the duties of patrician proprietors were not supposed to extend be-

yond taking their rents from their stewards' hands, and taking their sport over their tenants' farms. What was the ordinary condition of our most productive counties in those days can be easily recalled by those who are acquainted with the state of agriculture when Arthur Young commenced his useful career, and remember the opposition which that reformer met with from an aristocracy whose "fashion" it was to sneer at farming as work fit only for the vulgar. Such men need not be reminded that long after George the Third had held out the hand of fellowship to the Duke of Bedford and Mr. Coke, of Holkham, the obstacles to the diffusion of agricultural knowledge were the apathy and scorn of wealthy landowners towards the new movement. Nor will such men be slow to believe that if the Prince Consort had affected disdain or shown carelessness for the farmer's toil, it would soon again have become the mode with fine gentlemen to spend time and energy on amusements less profitable than the improvement of their estates, less commendable than the education of their dependents.

Fortunately for this country, Prince Albert, from the time when he first made it his own, determined that agriculture should not be excluded from the wide range of his sympathies. Forbidden by the delicate circumstances of his elevated position to interfere in politics, he saw that the highest public career open to him lay in the exercise of moral influence—that it was possible for him to be the guide and teacher of the aristocracy by the example of his own life. In accordance with this view, he resolved to be in the fullest and noblest sense of the term the first and most true gentleman of his time.

From this point of view must be regarded Prince Albert, the patron of farming. Becoming a member of the Smithfield Club in 1840, he forthwith turned his attention to agricultural science; and with each succeeding year he enlarged the scale of his operations, so that in the last year of his life, when he accepted the Presidency of the Royal Agricultural Society of England, he had not merely under his nominal control, but under his own personal management, many thousands of acres of land, and several distinct and costly farming establishments. Prince though he was, he could boast that he was not only one of the largest farmers in the country, but that no farmer paid closer attention to the details of his business. He not only saw to everything himself, but would not rest till he had satisfied himself that he did everything in the best possible way. There were observers who muttered that, though a Prince Consort might in accordance with the humour of the nineteenth century play with agriculture and throw away money on a toy-farm, he was bound in honour not to conduct its affairs so that the balance-sheet stood in his favour at the year's end. There were even those who suggested that the royal yeoman and tenant-farmer was animated by love of money not less than love of science. But the Prince kept on after his own fashion, which was proudly to shun affectation, and to labour heartily and honestly at whatever work he undertook. He would manage his farms thoroughly or not at all. His aim was not to achieve popularity at agricultural meetings by speaking of himself as a farmer, but to teach the noblemen who watched him how to till the soil; above all, to teach them that country gentlemen ought to know how to manage their estates. Every improvement in system, mechanism, manure, was had recourse to as soon as it was made known, and, after full and fair trial, was assigned its proper place in the list of agricultural contrivances.

After every experiment, the practical question "Does it pay?" was put. Love of the beautiful was never permitted to put the farmer's chief object, the useful, out of sight. When the Prince built the new Dairy at Windsor, he wished to have an elegant building; but he would not suffer such wish to interfere with practical convenience. After careful deliberation, he decided on the best conditions of aspect, materials, drainage, ventilation, subsoil, remoteness from timber, and then gave general orders to the builder. "The architect," observes Mr. Morton, "was instructed by the Prince, that while his Royal Highness wished to have an ornamental dairy, no beauty of ornament would compensate for want of everyday usefulness."

The story of Prince Albert's management of the estates which he held as owner, or tenant, is in every case the story of what rapid improvements can be effected in landed properties by knowledge and capital. The Osborne property, for the most part a high-lying tract of land, comprises 1,810 acres, "of which 600 acres are the park around the house, 400 acres are woodland, and 700 acres are arable." Since the estate came into Royal hands, such alterations have been effected that its former owners would scarcely know it. "Fields of all shapes and sizes, surrounded by ragged and broken fences, bad roads, poor cottages and buildings, have been replaced by trim and shapely inclosures, good cultivation, the best possible accommodation for both inhabitants and farm-stock, and every other evidence of intelligence and liberality in the owner, and of welfare and contentment amongst the labourers." The mansion is entirely new, having been built since 1845 by the late Mr. Thomas Cubitt from the Prince's designs; the land has been thoroughly drained; a new pier has been constructed; the beautiful church of Whippingham has been completed from the designs of Prince Albert; and the terraces and ornamental grounds surrounding the 'House' are scarcely less the work of the new proprietors. Speaking of the Swiss Cottage and Gardens allotted to the Royal children, Mr. Morton says, "These are interesting for the proof they give of the practical good sense that has guided the education which the Prince thought necessary for his family; for here essentially is a school at which homely, domestic and most useful instruction is given and received. Every garden, consisting of several plots, contains flowers (roses, lilies, pinks, &c.), and, in separate beds, strawberries, gooseberries, currants and raspberries among fruits, and asparagus, artichokes, potatoes, turnips, cabbages of various sorts, onions, carrots, parsnips, lettuces and other culinary vegetables. The cultivation of all these plants has to be looked after; and close by, in the Swiss Cottage, is a kitchen, where the vegetables which have been grown by every little gardener may be washed and cooked; where cookery of other kinds is carried on; where, indeed, the apparatus exists for juvenile entertainments: given by those who have thus themselves carried out the whole process from the planting of the seed or set, up to the preparation of its produce as food. It is extremely interesting to see—in the orderly arrangement of the tools, each one bearing its owner's name—in the well-tilled plots—even in the arrangements for practice and instruction in the kitchen, as well as in the admirable collections illustrative of various branches of natural history in the Museum upstairs—proofs of that regard for the systematic, the useful and the practical which the Prince Consort was known to possess. And still more interesting is it to learn that not only are the immediate ends contemplated in these things fully attained, but that

the family bond is strengthened, here as in humbler instances, by every homely, family enjoyment shared in common. The Crown Princess of Prussia still retains her little garden, and produce from it is sent each summer from Osborne to Berlin."

Not less worthy of remark are the changes for the better wrought in Balmoral since the Royal Family purchased that picturesque Highland estate, which, with its additions, comprises upwards of 30,000 acres, bounded on the north by the river Dee, on the south by the water of Muick and the Lochs Muick and Dhu-loch, and on the west by Lochnagar and the rocky ridges stretching down to the Dee. The same eye for beauty and skill in wedding Art to Nature which had surrounded Osborne with glades and terraces, brought fountains and flower-gardens round the rock-girt castle. But the improver's art was not content with mere decoration. When the estates came into his hands, they had for many years been greatly neglected. The dwellings of the tenants, the farm-offices and fences, had fallen into decay; the cottages, or rather hovels, of the labourer were wretched. The existing system of agriculture was of an antiquated school and sadly ineffectual. The new lord set himself to work a reform,—not abruptly, for fear of wounding the feelings of his sensitive Highlanders, but gradually, cautiously, steadily; and so completely did he attain his end, that Dr. Andrew Robertson writes—"To describe the numerous improvements effected by the liberality of his Royal Highness upon the different estates, would prove tedious by repetition. It will be sufficient to state, generally, that comfortable cottages have replaced the former miserable dwellings; that farm-offices, according to the size of the farms, have been erected; that money has been advanced for the draining, trenching and improvement of waste land; that new roads have been opened up, and old ones repaired; and that fences have been renewed, and upwards of 1,000 acres of unclaimable land planted."

If the Prince's alterations in his farms near Windsor were less striking and sudden than his improvements at Balmoral and Osborne, they were not less important. Upon them he tried in the most enlightened spirit every variety of experiment, adopting so many different methods of management, that there "can be hardly any farmer in the country to whom one or other of the many facts illustrated on these farms is not personally and professionally interesting."

But however the Prince varied his plans of farming, he had only one system of treatment for his labourers. Their intellectual and moral elevation was with him a chief object; and to effect this he relied on considerate usage, education in juvenile or adult schools, benefit societies, religious instruction and comfortable dwellings. It would be difficult to say on which of these agents he placed the greatest reliance. Wherever he had workmen, the schoolmaster and clergyman were close at hand and vigilant in the performance of their duties. On the delicate respect which it was his wont to show to the prejudices of his humblest dependents, some testimony is borne by Dr. Andrew Robertson. But it was on the urgent need for improving the labourer's dwelling that he most emphatically and warmly insisted. That he was not slow, at considerable pecuniary sacrifice, to illustrate his preaching by action, is well known. The leading feature of all the Prince's cottages for the poor is the presence of at least three bedrooms, so that during hours of rest parents may be separated from their children, and children of different

sexes may be kept apart. As to the need for this accommodation, question will be raised by no one acquainted with the dwellings of the rural poor, and with the immorality prevalent amongst them, which may be distinctly traced to deficiency of sleeping-rooms. The fire-proof model cottage—which readers may have visited when it was exhibited by His Royal Highness near the Great Exhibition of 1851—had a living-room, scullery and three sleeping apartments. Better than the model-cottages of 1851, the Osborne cottages have a kitchen in addition to the living-room and three sleeping apartments. Varying considerably in plan from the Osborne dwellings, the Balmoral cottages have a bed-closet in addition to the three sleeping apartments. "But," the capitalist will inquire, "do the occupants of these cottages pay rents which give a fair interest for the money spent in building them?" To this question a negative must be returned. When it is stated that the Balmoral cottages cost about 150l. each, landed proprietors need not be told that the farm-labourers who occupy them cannot in rent pay the interest of the capital sunk in them. But the results of the Prince's benevolent plan are worth a sacrifice. "Mr. Chadwick, C.B., informs us that the death-rate on the Osborne Estate amongst the labouring classes is only 12 in 1,000, the rate for the whole kingdom being 23 in 1,000, and that of the best rural districts known elsewhere being about 17. There can be no doubt that the reduced rate at Osborne has been due to the intelligent attention paid to the sanatory condition of the cottages. 'It may be said,' adds Mr. Chadwick, 'that if all the cottage property in the United Kingdom were maintained in the same condition as that of Her Majesty and H.R.H. the Prince Consort, the death-rate would be reduced more than one-third, or nearly one-half. It would be as if every third year there were a jubilee, and there was no sickness and no deaths.'" Prince Albert was a keen-eyed farmer, careful as any laird in all Scotland over the outgoings and the incomings of his farm accounts; but, looking at such results as these, he was well pleased to invest some thousands of pounds in model cottages, and, instead of interest, find his reward "in the establishment on his estates of a healthy, well-conditioned labouring population." May all great proprietors take to heart this lesson of practical benevolence from Albert the Good!

OUR LIBRARY TABLE.

A Manual of European Butterflies. By W. F. Kirby. (Williams & Norgate.)—Every child is a butterfly-hunter, and every student of Entomology commences with butterflies and moths; but, from our isolated position, scarcely one collector in a hundred ever thinks of looking at anything else than a British specimen,—a plan, so far as science is concerned, to be deplored, as but very limited views of Nature can be obtained from examining the species confined to so small a portion of the world. Now, however, that railroads and steamboats have rendered Continental travel so easy and cheap, we think that Mr. Kirby has done good service in publishing a nice little pocket volume containing short descriptions of all the hitherto observed European species of butterflies. In our own country we possess scarcely seventy different kinds of these beautiful insects; but there are about three hundred and twenty known on the Continent, including types of two out of the eight European families of butterflies of which we possess no English representative. By abbreviating the technical terms, and by means of synoptical tables of species at the head of each genus, the collector is enabled easily to determine his specimens. Great care appears also to have been taken to describe the caterpillars of every species hitherto observed in their preparatory states, and to indicate their pro-

per food-plants. Several valuable tables are given at the end of the volume,—the first showing at one view the geographical range of all the species, from which it would seem that Russia produces the greatest number of species; the second table gives the entire synonymy of the species, with references to detailed descriptions by various previous writers; the third gives a short biographical account of the chief writers on Lepidoptera and of their works; the work being ornamented by a good alphabetical index. It will thus be seen that the author has contrived to condense a large amount of matter—which a bookmaker might easily have swelled into a goodly octavo volume—into a very small space. We, therefore, recommend the work to every one who has a taste for Natural History, and who purposes making a Continental tour during the ensuing summer, assuring them that the collecting of insects is so common abroad that they need be under no fear of being laughed at if seen carrying a butterfly-net.

Memoir of Her Royal Highness the Princess Alexandra of Denmark, with Historical Sketches of the House of Schleswig-Holstein-Sonderburg-Glücksburg, and of the Alliances which have taken place between the Royal Families of England and Denmark; with a Glance at the History of the Danes. (Simpkin, Marshall & Co.)—Beyond calling attention to the fact, that the Princess Alexandra Caroline Marie Charlotte Louise Julie is a sub-Lieutenant of the Danish army, the writer of this short memoir says nothing of the lady who is soon to give law to English fashion which has not appeared in every newspaper of the country; but the last two chapters on the matrimonial alliances of the royal houses of England and Denmark contain enough lightly-written gossip about King James's Queen Anne, Queen Anne's Prince George, and the mournful career of George the Third's luckless sister, Caroline Matilda, to atone for the conspicuous lack of information about the personal history of the Princess in whom the loyal subjects of Victoria feel so lively an interest.

The War-Office List and Directory for the Civil Departments of the British Army, January, 1863. First Publication. Compiled from Official and other Documents, under permission of the Secretary of State for War, by Denham Robinson, of the War Office. (Harrison.)—Mr. Denham Robinson, in the introductory pages of his War-Office Directory, gives a series of tables illustrating the "Succession of Ministers and Principal Officers charged with the Administration of the Army and of Military Affairs." These lists are calculated to be of service to historical students who maintain no relations either with the existing War-Office or its employees. In his preface the compiler observes, "Lastly, I must observe, that the 'War-Office List' is in no way 'by authority.' I have by 'permission' searched the non-confidential office records for information, and I have taken the greatest care to make my statements reliable; but, nevertheless, they issue on my responsibility alone, and carry, therefore, no greater authority than that of a painstaking private individual." At the end of the volume there is a good index to the names mentioned in the list; and in the body of the work a brief account is given of the professional career of every War-Office clerk who is alive at the present time.

The Countess Dowager. By Julia Tilt. (Booth.)—The Countess Dowager in her youth was the heroine of one of Miss Tilt's former novels. She re-appears, grown very old and twaddling, and is left in charge of a large party of young people during the absence of their parents. Being much scandalized at the manner in which her granddaughters and their friends behave, and in order to check the enormous amount of dancing, flirting, riding and talking nonsense, which takes place the moment the young ladies are relieved from the watchfulness of the maternal eye, the old lady suggests as a pleasant and instructive pastime that each member of the family should relate a short tale every evening till the return of their respective parents shall release her from her responsibility. The result of this proposal is four or five little stories of much the same calibre as those to be met with in old Keepsakes or Books of Beauty. There is a

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tale of circumstantial evidence; a runaway marriage; the adventures of a young man who was taken in and ruined by a pretended lady of rank and fortune; and these stories are discussed by the party afterwards. In spite, however, of all the Countess Dowager's precautions, the most ineligible young man of all proposes to the favourite granddaughter, and her pangs of remorse are bitter till it finally turns out that the younger son has at least 50,000*l.* a year of his own: so the conclusion is highly satisfactory to all parties concerned. There is nothing very new or remarkable about the book, and no very glaring defects. It may pass muster as a novelette, and will do to ask for at the circulating libraries for want of anything better.

Aims and Ends: a Novel. 3 vols. By C. C. G. (Newby).—*Aims and Ends* is the first novel of a very young lady, young enough to go into ecstasies over her heroine's appearance, dressed in an upper skirt of Brussels lace upon white satin, with a *corsage* fitting without a crease; over her wreath of silver, wheat with blue forget-me-nots. With all these touching details is mingled the incidental faithlessness of the wearer, who having promised and vowed to love and marry a certain Mr. Stafford, in a few weeks afterwards becomes the envied bride of Lord Thornbury, a white-faced Othello, who makes her deservedly miserable, and leaves an insulting codicil to his last will and testament by which she is to be reduced to poverty if she ever takes a second husband. It is a thorough young-lady novel, with boarding-school views of life and character. It is amusing from its absurd unreality, but the authoress might find more profitable aims and ends.

Conyers Lea. By Cyril Thornton, M.A. (Saunders, Otley & Co.).—*Conyers Lea* may be read from the beginning, or at the end, or in the middle, or backwards, or even upside down, with equal interest. It is a light gossiping book, being a collection of anecdotes for the most part, amusing in themselves, but strung together in a disconnected way, treating on all sorts of subjects, from Portland Roads down to Spurgeon, and it is called *Conyers Lea*—not the name of the hero, but the house where the passion for writing first seized on the author. It has a word or two about Church-rates, Tractarians, and old armour. In fact, the author seems to be rather an authority on old armour; and not only that, but since every story must treat more or less on marriage, he holds that a haunted house and 300*l.* a year will not do. And if a man wants to marry his deceased wife's sister, why should not he go the whole hog, do it boldly, and "let him marry his grandmother like a man"? There are "sketches episcopal" as well as magisterial and military, and amongst them the Ecclesiastical Commissioners are not forgotten—which latter seem to lead to the mention of an uncomfortable ghost, called the notorious "Baum Rabbit," which is popularly believed to appear once in a century. And in the sketches episcopal and military it turns out that the Bishop always has the best of it in his encounters with the Colonel, notwithstanding the assistance of the "Conyers rabbit," whether the matter in dispute be church-rates, deceased wives' sisters, tithes, "Methodys," or "Puritan Fathers." "The Bishop, when by himself, had a meditative style of walking; he was nearly as tall as the Colonel, and far broader across the shoulders; but looked ten years younger. Time's hand had been laid apparently lightly upon him." He has a good reason, too, for all he says, and an interesting chapter is one wherein he is the spokesman on the subject of the history and origin of the Church of England. On this part of his work the author seems much at home, and manifests marks of careful and sound training, so far as his own habit of perseverance has induced him to avail himself of it. In fact, it seems almost a matter of regret that he has not written more at length on this subject, and spared his readers a description of a cold-blooded murder.

Katharine Parr; or, the Court of Henry VIII. Translated from the German by John Ringwood Atkins. (Newby).—Historical romances can give a colouring to history sometimes, and nothing more; but hardly even that to a diligent student. Moreover, it must be a writer of no inferior order who so succeeds, whilst all may be content to aim no

higher than to amuse. 'Katharine Parr' was written to entertain German readers, and being translated into English we can see what sort of light dish was provided for their mental food, and how far English history is answerable for the fit of indigestion which might possibly ensue. King Henry the Eighth is, of course, a hateful character, and is therefore drawn in the darkest colours to heighten the effect. Katharine, who is a Protestant, marries him from ambition, and whilst the marriage-day is celebrated with the burning of heretics (the brightest and best wedding torches which, he tells Katharine, he could think of), at the same time Bishop Gardiner and Lady Jane Douglas, her lady in waiting, determine her downfall. Amongst the condemned this day is Maria Askew, who had made her way into the King's presence to beg mercy for the Countess of Salisbury. The characters are all represented as attired in the most gorgeous array of penny theatres: "The King stood in the centre of the room, attired in his gold-embroidered robes, and covered with precious stones, which blazed resplendent with the light from the chandelier. Beside him was the young Queen, whose beautiful and amiable countenance was turned towards the King with a look of the deepest anxiety; at a short distance from the Queen still knelt the youthful Maria Askew, whilst in the background were the Bishops, through the open doors of the adjoining apartment a host of courtiers; whilst on the opposite side, through the open window, might be seen the glowing skies; while the sound of bells and drums, mingling with the yells of the populace and the shrieks of woe and despair, resounded along the air." It reads much like a description of a country fair, with a theatre where a dreadful tragedy is going to be performed, and the gaping crowd outside are bidden to walk up and be in time, for it is now going to begin, and the charge is only one penny. And there is entertainment suited for all comers. First, the splendid scene with the King and coloured fire, followed shortly by a good stand-up fight between Gammer Gurton and Hodge, her affianced husband. There is also a festival, at which brave knights and combatants break lances in honour of their ladies; and Lord Sudley having vanquished Henry Howard, he is rewarded with a diamond pin, which, at the command of the King, is fastened upon his collar by the Queen herself, who takes the opportunity of conveying to the victor a *billet-doux*. On this little incident hangs much of the plot of the tale. The chief actors are named after the several historical characters who bore their parts in the events of the times of Henry the Eighth; and upon the death of the King, Katharine is married to Thomas Seymour. So far only can 'Katharine Parr' be called an historical romance, whilst it is spiced with many such scenes as might be worked into the most ordinary novel.

Mr. George Stacey Gibson has given his little botanical friends a *Flora of Essex* (Pamplin), in which he has exhausted the field of small matters. In stating the districts in which Essex plants are found, the authors who have spoken of them, the species which somebody is likely to find somewhere, the years where those known to occur have been found, and some matters of similar high interest, his book is very complete. There are also nearly three pages of additions and corrections, which, in a little volume of 469 pages, is pretty well. The best thing in the book is a short account of the life of Edward Forster, a very amiable man and diligent Essex botanophilist; or, perhaps, a well-executed loose map of the county.

A dissertation on *Phosphorescence; or, the Emission of Light by Minerals, Plants and Animals*, has appeared from the pen of Dr. Phipson. (Reeve).—"Phosphorescence, whether manifested by the glow-worm, the Bologna stone, a fungus, or a falling star, is generally looked upon as an unexplained and mysterious production of light." Dr. Phipson's attempts to unveil the mystery are attended with no success. Yet his account of the phosphorescence of living plants is interesting, as are more especially his gatherings in other kingdoms of Nature. Upon the whole, he refers the phenomenon to either electrical or chemical agency, which is very like explaining the unknown by the ignotum.

To the cheap and useful series of "Oxford Pocket Classics" has lately been added *M. T. Cicero de Senectute et de Amicitia, Cicero's Dialogues on Old Age and on Friendship, with short English Notes, for the Use of Schools* (Parker),—a neatly-printed, carefully-edited little volume, well adapted for school purposes.—Mr. J. S. Laurie, whose excellent "Graduated Series of Reading-Lesson Books" has met with great and well-deserved success, has undertaken to prepare another set of works at a cheaper rate, specially adapted to the six standards of the 'Revised Code.' We have before us the first three of the series: the '*Standard' Primer; or, Easy Hornbook;—the First 'Standard' Reader; or, Tales and Rhymes;—and the Second 'Standard' Reader; or, Stories of Children;* by J. S. Laurie (Longman). They are all admirably adapted to answer the purpose intended, and well got up, considering the low prices at which they are published, though the paper is not quite so good as might be wished.—M. L. F. de Porquet's *Short and Easy French Readings for Little Folks* (Simpkin & Co.) is a collection of short conversational sentences, with vocabularies explaining the meaning of words and phrases. A few woodcuts are inserted, which are of no great value.—A *Pocket Dictionary of the French and English Languages*, by L. Contanseau (Longman), is an abridgement of the same author's 'Practical French and English Dictionary,' and contains several improvements upon existing pocket dictionaries.

LIST OF NEW BOOKS.

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Macdonald's Bible Characters, new edit. 4s. 2/6 cl.
Macleod's Gold Thread, 4th edit. 4s. cr. 8vo. 3/6 cl. gilt.
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Wise's New Forest, its History and Scenery, new ed. small 4to. 21/6 cl.

HORACE VERNET.

THIRTY years ago, so little did England know, or then choose to know, about French modern Art, that Vernet was, so far as this country is concerned, almost the only representative name among French painters. One cause of this might be that the Vernets have been a distinguished family during four generations.—The founder of it, Antoine, belonged, we are reminded, principally to Avignon; the son, Joseph, became universally known as a clever and capital marine

painter: a man who wrought carefully, with a certain picturesque taste for arrangement and *chiar-oscuro* (as distinct from colour). Joseph Vernet's best sea-port scenes "hold their place in any and every gallery." There is a humour of Claude in them, without Claude's magic management of air. They are pictures that wear, and will wear: having more of Art in them (though the Art may not be ours) than many of the hasty theatrical productions to which they were contemporaries and models. The family, including Horace's father, Carl, whose pictures of horses and battle-pieces kept the Vernet name alive, prospered according to the fashion of painters in those days,—which was to gain comparatively little, and at best fitfully. Horace, the present subject, born in 1789, at all events rose to no eminence and fortune by inheritance. The boy had to labour through a busy and wearisome apprenticeship,—as our Stothard and Turner had to do,—to make drawings, we are told, for Fashion-books; to design for booksellers, in days when designers were sparingly paid;—nevertheless, at the ripe age of twenty, he married, opened a studio, established a manner of his own, and with it a name and a fame.

Horace Vernet was eminently the picturesque painter of contemporary French war-things and people—having a clear eye and a neat hand, and more feeling for nature and colour than, at the time when he broke out, was the vogue among those who painted the Past in antique nudity, or the Present in modern garb. It may have been for these serviceable qualities that Napoleon the First (in no respect a good judge of Art) patronized and decorated Horace Vernet and made him a Chevalier. This Horace Vernet did not forget, even in the dark days of St. Helena; and in the year 1822, the exclusion from the Exhibition of a work on a subject thought dangerous led to Vernet's opening a show of his own,—a show of pictures of other French battles, which spoke at once to French sympathies,—having the advantage, moreover, of the figures being characterized to perfection (so far as the soldier is concerned), of being drawn with freedom as well as accuracy, and of being fairly good in point of colour.

The result was, that no government could do without Horace Vernet; and Charles the Tenth (under whose stupid reign certain Fine Arts, nevertheless, flourished gorgeously in Paris) made advances to him, commissioned him, and in 1828 appointed him to the Directorship of the French Academy in Rome.

The choice proved in every respect an excellent one. The artist had strong Southern sympathies,—apart from memories of the Cæsars and the Gracchi. He could paint the peasant and the robber-folk of Central Italy,—as his 'Brigand's Confession' (to name only one picture),—with a touch as true as, and less elaborate than, that of Léopold Robert, whose 'Moissonneurs' for a while gave Robert a stilted French reputation,—as the man among our born enemies who had best painted Roman scenes and people. Then Horace Vernet, as the host of the Villa Medici, to which French artists resort, kept a royally artistic house there for all comers,—painters, musicians, men of letters from all lands, such as old Rome has not enjoyed since. Mendelssohn's letters, recording his travelling experience, have told us how "the little thin Frenchman, with stiff grey hair and the ribbon of the Legion of Honour," welcomed with avidity everything that was really distinguished,—and how the young musician had to play and improvise to him,—and how the Frenchman would insist on painting the young German's portrait,—and how the Frenchman's daughter (Madame Delaroche, now dead) danced a *Salterella*, as a matter of course, at one of these bright and hospitable gatherings. Vernet, in his time, had a power and a presence in Rome, belonging to his liberal geniality, which no successor, as head of the French Academy, has up to this time replaced.

As will befall every true artist who knows his own powers, Horace Vernet was waited for and wanted:—and when Louis-Philippe came to the throne of France, and wished to leave the mark of his reign

on that country by refurbishing up Versailles, and collecting in that grand, overgrown, historical palace every conceivable record of its country's festivity and glory,—from the hunting-parties at L'Isle Adam, in one of which a troop of Chasseurs and dogs are placidly trotting up a terrace staircase, to the last note of the latest *razzia* made in Algeria,—Horace Vernet was called in. Accordingly, he painted manfully a "battle"-room at Versailles—his "Smala" picture among other African scenes. But however willing to do the work of an honest artist, Horace Vernet was no sycophant. He came to a quarrel with the Citizen-King because the patron wished to find Louis Quatorze painted in a heroic position at Valenciennes, which history informs posterity Louis Quatorze did not keep. On this rupture Vernet went to St. Petersburg, and there painted pictures of Polish sorrow for that chastizer of the Poles, the late Emperor Nicholas. His divorce from France was short. He came from Russia to visit the East a second time, to execute among his latest military histories 'The Attack of the French on Rome, when held by the Triumvirate.' He was decorated and glorified to the last, and (family bereavements apart) died at a ripe old age, with honours and memories round him. His funeral, however, by his own express desire, was nobly simple. A few friends attended him to the grave: which was spared the bombast of those funeral orations to English ears and hearts so unreal and melo-dramatic.

As a painter, his choice of subjects and the course of his career may more or less rule the place which Horace Vernet may hold in the eyes of our grandchildren. Meanwhile, he must be commemorated for something better than his acres of battles in the African Gallery at Versailles—for something besides the Italian groups which have gone through Europe. He painted at times for love, as well as for patronage; and, unless memory has betrayed us, there is a portrait by him of the Superior of 'Les Frères Chrétiens' (to name only one among many) which may one day help to set his name in its right place—not as a clever man, not as a showy artist, but as a great and real French painter, belonging to the country of Poussin, and Claude, and Delaroche.

ASSYRIAN HISTORY.

11, Great Stuart Street, Edinburgh, Jan. 10, 1863.

I read with great interest an account which appeared in the *Athenæum* of December 20th of some antiquities recently discovered near the source of the Tigris. It is there said that at the last meeting of the Royal Asiatic Society, "Sir H. Rawlinson communicated to the meeting the results of certain researches in the hill country north of ancient Assyria, carried on during the present year by J. Taylor, Esq., Her Majesty's Consul at Diarbekr, and which are to be resumed by that gentleman next spring. In a cave from which the principal stream of the Tigris rises a large river, two cuneiform inscriptions were discovered and casts taken by Mr. Taylor. One of these is already in London, and proves to be a record of Tiglath-pileser I. The other, not yet received, is surmised to belong to Sardanapalus."

Now, this discovery is valuable, not only from the interest attaching to sculptures preserved to us from such a remote age, but also from the testimony which it bears to the truth of the modern interpretations of cuneiform writing. Your readers are well aware, no doubt, that although Sir H. Rawlinson and others have laboured for many years in the decipherment of the curious and complicated Assyrian records, usually agreeing with one another in their interpretation whenever the inscriptions contain a simple narrative of historical facts, yet a large proportion of the learned world, including many distinguished Orientalists, still remain incredulous; some even doubting the fact whether any true decipherment has yet been obtained. It is difficult to account for this continued incredulity; but the only way to overcome it seems to be, to continue to accumulate proofs of the general correctness and trustworthiness of the translations.

An opportunity of doing so appears to me to offer itself on the present occasion, and I will proceed to explain in what manner.

The volume of cuneiform inscriptions recently published by the British Museum contains a long inscription, which fills ten sheets, of the Annals of Sardanapalus I., recovered from the pavement slabs of the temple of Nineveh, the Assyrian Hercules. He was the god of war, and also the traditional founder of Nineveh, as is expressly stated in the inscription, in these words: "Nineveh, who laid the foundations of this city, in ancient days now long past." This deity had likewise the name of Bar, which is used indifferently and interchanged with that of Nineveh in the same inscription.

Sardanapalus I. (whose name I prefer to read as *Ashurakbal*) was a great conqueror, the son of Kutī-Bar, whose name means "the arrows of Bar," or rather, "the armed service of Bar." He was therefore, doubtless, a zealous worshipper of that deity.

Now, in the third sheet of these Annals, line 101, there occurs a statement which appears to me to throw light upon the fact now announced of the discovery of inscriptions of Tiglath-pileser and Sardanapalus at the source of the Tigris. The following is the translation of this part of the record:—

"In that same year, while I was staying at Nineveh, they brought me the news, that those Assyrians whom Divanurish, King of Assyria, my ancestor, had located in the cities of Zilukha, had revolted, together with Kuliah their chief, and had marched against Damdamusa, one of my royal cities, and attacked it. In the name of Ashur, the Sun, and the Sky, my protecting deities, I assembled my chariots and my army; and at the source of the waters of the river Supnat, in the same place with the statues which Tiglath-pileser and Kutī-Bar, Kings of Assyria, my ancestors, had erected, there I erected a statue of myself, and I placed it by the side of theirs."

Such is the statement contained in the Annals, and I thought at first that our explorers had now discovered the very sculptures which that ancient record speaks of; so that, in fact, their discovery might have been predicted with some probability. But whether or not the same sculptures are spoken of, at any rate the Annals record a remarkably similar event. I may add, that there are other inscriptions in which Divanubar, the Obelisk King, speaks of having set up sculptures or tablets at the actual source of the Tigris, but he does not speak of having seen those already placed there by Tiglath-pileser; so that the coincidence is again imperfect. But these inscriptions show the veneration with which the sources of great rivers were anciently regarded. And so in the present day, the source of the Ganges, at Gangotri, in the Himalaya mountains, is accounted a sacred spot and visited by numerous pilgrims. The reason why an army, or at any rate its principal chiefs, assembled at the sacred source of a large river before commencing a campaign, would perhaps not be divined if the inscriptions did not expressly inform us. It was for the purpose of dipping their weapons in the sacred fountain. This kind of baptism was in all probability thought to render them irresistible. So the Greeks fabled that Achilles was made invulnerable by being dipped when an infant in a sacred stream. But to return to the passage in the Annals (iii. 101), the question remains, in what district was the source of the Supnat? I believe the Supnat was an affluent of the Tigris. The Assyrian colony spoken of lay some distance to the north of Nineveh, and near to the mountains of the Nahiri, whose numerous and turbulent tribes were usually at war with the King of Assyria. The annals of Tiglath-pileser give a long account of battles with them. And moreover, from the source of the Supnat, Sardanapalus marched straight to Kinabu, the city of the revolted Assyrian chief Kuliah, which he took and destroyed, and slew all the inhabitants.

He particularly says, "not one escaped."

After which, he gives an account of a campaign in the mountains of the Nahiri; whence it seems reasonable to infer that the city of Kinabu, and consequently the source of the Supnat, lay in that district. And the source of the Tigris is also in a mountain district which once formed a part

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of the land of the Nahiri. I therefore think it probable that if the sources of the other great rivers in that country are carefully examined, other sculptures and tablets will be found there.

H. FOX TALBOT.

OUR WEEKLY GOSSIP.

At a Special General Meeting of the Members of the Royal Institution, held at the house of the Institution, on Monday last, the Prince of Wales was elected an Honorary member and the Vice-Patron of the Royal Institution.

Mr. J. H. Foley, the sculptor, has been elected a Member of the Belgian Academy of Fine Arts.

Already an economical application of Mr. Graham's ingenious process of dialysis has been discovered, and tried, with an interesting result, in the utilization of brine. In the curing of meat there commonly remains a quantity of waste brine; but Dr. Marcei, by dialysing this refuse liquor, separates the salt from the juice of the meat, and the latter remains fit for use as an article of diet. Separated in quantities on a great scale, it might be converted into soup for prisons and penitentiaries, or for half-starved cotton-spinners in Lancashire. From this beginning it would, perhaps, be safe to predict that dialysis will prove as valuable to commerce as to science.

A rumour, of which confirmation is promised, has reached us, that the skeleton of a crocodile has been discovered in the Old Red Sandstone in the neighbourhood of Elgin. If true, it marks another epoch in geological science, as the fossil remains hitherto found in that formation have been of creatures much lower in the scale of organization.

We have all heard of the "insignificant little man" who was pointed out at a scientific *converzione* as the "greatest dipterist in Europe." Mr. Galton, in his paper 'On Cyclones,' of which we gave an abstract last week, introduces the term "cyclonists." Are we to have a class of distinguished cyclonists, who will discourse learnedly about the weather at meetings of a Cyclonic Society?

The author of 'A New Pantomime' wishes to make the following explanation in our columns, to which we have no objection:—

"Temple, Jan. 21, 1863.

"I am quite sure you will not be sorry to correct an error into which the writer of your criticism on my poem 'A New Pantomime' has fallen; and as the article is harsh enough, it is as well that it should at least be accurate. Gretchen, the heroine of the Pantomime, is not, as your critic supposes, the ideal creation of Goethe, kidnapped by me from his drama, but is the real flesh-and-blood Gretchen whom that eminent person, in his Autobiography, names with those other females whom he either flirted with, deceived or seduced in the course of his youth. No one can tell which of the three he means. She is the only woman who seems to have ever truly touched his heart, and it was to commemorate her name and memory that he selected Margaret (Gretchen, Peggy) as the heroine of his 'Faust.' He devotes a good deal of his reminiscences to her; and I would respectfully recommend your critic not again to write about Goethe until he has first read that Life, when he may, perhaps, form a different estimate both of myself and of my Pantomime, and correct some others of his views equally erroneous with that which I have pointed out.

"E. V. KENEALY."

Messrs. Tinsley Brothers have in the press 'Abeokuta, and an Exploration of the Cameron Mountains,' by Capt. Richard F. Burton,—and 'Wanderings in West Africa: from Liverpool to Fernando Po,' by a F.R.G.S.

Among the numerous schemes for improved communications in the metropolis, is one for a railway, beginning near the Shadwell Station of the Blackwall line, to pass through the Thames Tunnel to Rotherhithe. It is proposed to connect the South Thames system of railroads by this means at the east end of London with those on the north: completing the circle now formed by recently-opened works of the same character.

A first attempt has just been made in Germany to naturalize the Spenserian stanza. Prof. Bodenstedt has narrated the second marriage of the Czar Ivan the Terrible in that metre; and though the quantity of double rhymes necessary in German poetry has a very different effect from the verse of 'Childe Harold' or 'The Faerie Queene,' the success of the experiment is perfect. We regret to hear, in the same letter which conveys us this announcement, that the amenities of literature are not observed in Germany as we expect them to be in a community so purely philosophic, and that a new chapter may be added to the 'Quarrels of Authors' from cultivated Munich. The ill feeling of no less a poet than Herr Geibel towards his colleague Prof. Bodenstedt has shown itself in ways that can hardly be explained by any rules of open warfare, as they are beyond all bounds of courtesy or literary honour. A very painful impression has been made on all friends of such poetic names by the conduct of Herr Geibel in disregarding the unanimous vote of the Chapter of the Maximilian Order, and persuading the King of Bavaria to interpose, as he had never done before, between the Chapter and their nominee. Even in the old days when poets abused each other like pickpockets, such a course would have been considered dishonourable, and we trust German literature will make haste to wipe off the stain.

A scheme is on foot to establish a new park at the west end of Edinburgh; liberal support is offered, and the cost estimated at 30,000*l*.

'Highlanders at Home' is the title of a book, published by Messrs. Dean & Son, containing drawings of those natives, by Mr. R. R. M'Ian, and descriptions of the manners and customs they illustrate, by Mr. J. Logan. These descriptions are amusingly done, considering their purely local interest. Their spirit may be appreciated when it is seen that a fellow is spoken of as "a stern Highlander" whose conduct in these days, as described, seems to be that of deserter, idler and masterful ruffian, if not thief. It is too late to represent such scamps under a sentimental light. Rob Roys should pick oakum. As to the drawings, they are flimsy, but good enough for the purpose; as reproduced, however, they are coarse. Another peculiarity of their reproduction is printing in plumbago, the result of which is that all the shortcomings of black-lead pencil drawings are present, and you have to turn and twist the book about to avoid the shining surface; the drawings are not worth so much trouble.

Messrs. A. Strahan & Co., of London, have published a little gift-volume for this and all seasons, containing "Wordsworth's Poems for the Young," so entitled, being a selection from the poet's works of such as are most suitable for juvenile readers. Of course, this comprises some of the best he produced. The selection has been made with much taste and judgment, excluding all those psychological studies which are obviously such, and not a little daunting to the youthful student. These are illustrated by forty woodcuts from the pencils of Messrs. J. Macwhirter and J. Pettie, with a single charming little vignette, by Mr. Millais, showing a dainty damsel of seven years old, reading. The sketches by the first-named artists are mostly landscapes appropriate to the themes; some are very prettily done, as also are a few pleasant figure-subjects by Mr. Pettie, who surpasses Mr. Macwhirter in these, as much as he is surpassed by him in the landscapes.

Is it unlawful to make and sell photographic copies of a print from an engraved plate in which there is a subsisting copyright, the consent of the proprietor of such copyright not having been obtained for making and selling those copies? In the case of *Gambart v. Hall*, which is an action for the alleged infringement of the plaintiff's copyrights in two engravings, 'The Light of the World' and 'The Horse Fair,' by making and selling photographic copies of them, the verdict was for the plaintiff; leave being at the same time reserved for the defendant to raise the above question of law for decision upon the Engraving Copyright Acts. Mr. Coleridge, Q.C., accordingly, this term, moved for and obtained a rule nisi, upon the part of the defendant, to enter a *nisi*, upon the ground

that the statutes in question do not preclude the public from making and selling photographic copies of prints from copyright engravings without the consent of the proprietors of such rights. This point, which is of great importance to the publishers of prints and to photographers, will, therefore, soon be argued before, and decided by, the Court of Common Pleas.

The earliest instance which appears to have occurred of any litigation arising from a claim to copyright seems to be that which, as related in Baldenucci's 'Dell' Arte dell' Intagliare in Rame,' p. 21, took place in the commencement of the sixteenth century, between Albert Dürer and Marc Antonio Raimondi. The former designed, executed and published a series of woodcuts from the Life of Christ. Marc Antonio, after he settled in Venice, not only took the liberty of closely imitating upon copper the prints from Albert Dürer's woodcuts, but also the well-known monogram upon them of that great artist; and impressions from these spurious copies were extensively sold as his productions. Upon this fraud coming to the knowledge of Albert Dürer, he went to Venice and took proceedings there against Marc Antonio; but the only redress the former could obtain was a decree that Marc Antonio should no longer upon his works use the monogram of Albert Dürer.

By recent accounts from Tasmania, we find that the Government of that colony have voted 3,000*l*. for the purpose of investigating the mineral and metalliferous resources of the Macquarie Harbour country. The investigation will be entrusted to Mr. Charles Gould, the Government geologist, son of the eminent ornithologist. It is the universal feeling in the colony that no gentleman is better qualified for this task, Mr. C. Gould having already, by his geological explorations, rendered great service to the colony. Mr. C. Gould, we may add, is convinced that the country he is about exploring is extremely rich in minerals. Mr. Gould, we observe, will be provided with a complete photographic apparatus, by which means we shall be put in possession of the physical aspects of this interesting district of Tasmania, which is a new country.

By a letter recently received from South Australia, we learn that Mr. George French Angas is on the point of returning to England with his remarkably fine and extensive collection of shells, the result of his labours in that part of the world during the last thirteen years, and which is well known in the colony as the Angas Collection.

Twelve years ago the first emigrant ship sailed into Lyttelton Harbour, province of Canterbury, New Zealand. Now that colony can boast of its towns, its electric telegraph, a railway in progress, and a bishop. And yet more, it has established a Philosophical Institute, of which, as we see, Mr. Julius Haast, Government Geologist of the province, is president. His inaugural address is now before us, and we gather from it that a good museum of native products of all kinds, endeavours after acclimatization of foreign plants, fish and animals, and the formation of a good library, are to hold the first place in the labour and consideration of the youthful Institute. As they purpose to gather books by an exchange of publications, we infer that they intend to publish their own *Transactions*, so that we may some day see the Philosophical Institute of Canterbury on the exchange list of the Royal Society of London. In a country where so much remains to be explored and so much is comparatively new, we may expect the formation of a museum to be carried on with spirit. We notice that Mr. Haast mentions the great birds of the Dinornis family, which are among the most interesting questions of natural history. It appears that two species new to science have recently been described. And to quote his own description, "another still larger Kiwi, provisionally named *Apteryx maxima*, and called Roa by the natives, still exists in the western mountains of the island. Living specimens of this bird, which is as large as a turkey, have not yet been procured; though," adds Mr. Haast, "I observed its tracks in the fresh-fallen snow, and heard its call during the night." A still larger Kiwi, *Palapteryx ingens*, is

believed from "auricular evidence" to be in existence in the great beech forests which cover for many miles the slopes of the New Zealand Alps. The railway above referred to, from Port Lyttelton to Christchurch, will be carried by a tunnel through the rocky wall of Banks's peninsula; and the colonists deserve praise for undertaking it on their own resources.

Prince Demidoff, well known for his munificent patronage of Art in various ways, particularly for publishing at his own cost large illustrated works of travel and archaeology, is now adding another to the number. In this we have nothing of Russia or the adjacent territories, the scene being laid on the shores of the Mediterranean. The title of this new work is 'La Toscane, Album Pittoresque et Archéologique'; and the first part contains eighteen large views of places in the island of Elba. It has been some years in preparation, and is, as we are informed, to comprise about one hundred different subjects. The artist is André Durand, whose pencil was employed in the former works published by the Prince; but, judging from the plates in this first part, we cannot congratulate him on his pictorial effects. The landscapes have a hard look; and in the views of the sea the water has more the appearance of a "lozengy" wooden floor, than of the translucent rippling brine. It is possible, however, that the lithographer, and not the artist, may be responsible for this disappointing result. In justice to the Prince we mention that, as usual, he is presenting copies of the work to the principal libraries of Europe.

We hear, from Archangel, that Capt. Krusenstern, of the *Jermack*, has returned thither in safety, after having been given up for lost some time. He was one of the expedition sent by the Russian Government to explore the mouth of the Yenisei, in the Polar Sea. The other ships and crew of the expedition had returned months ago, finding the obstacles on their way altogether insurmountable. The *Jermack* also was stuck in the ice, only a few miles from the mouth of the Yenisei. Capt. Krusenstern and his crew reached the land by leaping from one block of ice upon another, doing battle bravely with all the horrors of the northern regions. Arriving at the shore, after infinite toil and wearied to death, they met with a party of Samoyedes, who at first fled, seemingly terror-stricken by the sight of these curious strangers. The interpreter, however, succeeded in making them understand the forlorn situation of the strange visitors; now they received the exhausted travellers hospitably, and at last helped them, by the loan of dogs, reindeers and horses, to return to Archangel.

SOCIETY OF PAINTERS IN WATER COLOURS.—WINTER EXHIBITION OF SKETCHES AND STUDIES by the MEMBERS, NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Duak.—Admission, One Shilling.

JOS. J. SHENKINS, Secretary.

WINTER EXHIBITION, 159, Pall Mall.—The TENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES by living British Artists, is now OPEN daily from 9.30 A.M. to 5 P.M. Admission, 1s. Catalogue, 6d.

NOW OPEN.—THE ART EXHIBITION for the RELIEF of the DISTRESS in the COTTON DISTRICTS.—6, Suffolk Street, Pall Mall. Open from Ten till Four.—Admission, 1s. F. W. DICEY, Hon. Sec.

PHOTOGRAPHIC EXHIBITION.—The NINTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY of LONDON is OPEN DAILY, from Ten till Four, at the Gallery of the Society of British Artists, Suffolk Street, Pall Mall East.—Admission, 1s.

THE GEORGE CRUIKSHANK GALLERY, EXETER HALL, containing a Selection of over a Thousand of his PROOF ETCHINGS, SKETCHES, &c. embracing a Period of upwards of Fifty Years; together with THE WORSHIP OF BACCHUS.—Open daily, from Ten to Five o'clock.—Admission, One Shilling; from Half-past Seven to Half-past Nine in the Evening, Sixpence.

SCIENCE

SOCIETIES.

ROYAL.—Jan. 15.—Major-Gen. Sabine, President, in the chair.—The following papers were read:—'Notes of Researches on the Poly-Ammonias; No. XXI., Secondary Products formed in the Manufacture of Aniline'; by Dr. Hofmann.—'On the Form of Crystals of Peroxide of Benzoyl'; by Mr. W. H. Miller.—'On the Synthesis of Leucic Acid'; by Dr. Frankland.—'On the Artificial Formation of Fibrin from Albumen'; by Mr. A. Smee,

jun.—'Note on the Spectrum of Thallium,' by Dr. W. A. Miller.

ASIATIC.—Jan. 19.—The Right Hon. Lord Strangford, President, in the chair.—A. M. Dowleau and Coomarasawmy Modeliar, Esqs., were elected non-resident Members.—The substance of a paper was given, by W. Spottiswoode, Esq., 'On the Indian Astronomical Treatise, the *Sūrya-Siddhanta*,' pointing out more particularly the difference in conception between the Hindū and Greek epicycles that are made to regulate the motions of the planets in the two systems.—Prof. Goldstücker then read a paper in which he establishes, by means of the actual application of certain rules of Sanskrit Grammar, by Patanjali, in speaking of Kātīyana, that these two commentators of Pānini were contemporaries. He had previously established the thesis that Patanjali lived in about B.C. 140–120; and he now mentioned that the two commentators must have been long posterior to Pānini.

SOCIETY OF ANTIQUARIES.—Jan. 15.—W. Tite, Esq., M.P., V.P., in the chair.—Mr. E. Peacock laid before the Society an object found in a gravel-pit at Yaddlethorp, in Lincolnshire, on which he was desirous of ascertaining the opinion of the Society. Mr. Evans believed it to be a natural formation, in which the Director concurred.—Mr. B. B. Woodward exhibited, by permission of Mr. S. K. Wilson, a gold finger-ring with a piece of ass's hoof inside, and the figure of a bull incised as the seal.—Mr. Howard exhibited a seal of Isabel of France, attached to a deed relating to a chantry at Coventry, and bearing date 17th January, 13th Edw. III.—The Director exhibited a bronze key found in the Thames.—Sir W. B. Smijth exhibited, through the Director, some very interesting Roman remains found at Theydon, in Essex.—Mr. B. Botfield, M.P., laid before the Society fragments of a British urn or urns found on his own property at Norton.—M. J. Beldane communicated a paper 'On Royston Court House, the Palace of James I,' illustrated by a plan of the building.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 14.—H. Syer Cuming, Esq., in the chair.—T. S. Noble, J. Milligan, jun., and A. Cope, Esqs. were elected Associates.—Presents were received from the Royal Society, the Canadian Institute, the Sussex Archaeological Society, and Dr. De Berlanga, of Malaga.—Mr. Durden exhibited the handle of a large Roman vessel in bronze. It is of elegant design, belonging to a period not later than the first century of the Christian era, and was exhumed at Hod Hill, Dorset, in March, 1862. Several Roman coins were obtained at the same time.—Mr. C. Ainslie exhibited a cast of the interior of a *Cyphosoma Konigi*, *Mant.*, found in making an excavation at Westminster, which had probably been employed as an amulet by some ancient inhabitant of Thorney Island. This exhibition gave rise to a discussion as to the occurrence of fossil Echini in early sepulchral interments, a subject deserving of more particular consideration.—Mr. Ainslie also exhibited two iron arrow-heads found in the Thames, one of the Norman era, the other of the fifteenth century.—Dr. Kendrick exhibited electrotypes of medallion plaques of the sixteenth century, representing Vulcan, the Rape of Europa, &c. Two were the work of Bernardo Castelli, illustrative of Tasso's 'Gerusalemme.'—Mr. Baigent forwarded a small shield found in December last at Micheldever, Hants. It is of copper, charged with the Royal arms of England. The red enamel is still visible, and it had originally been gilt. It is presumed to be of the time of Edward the First (1272–1307).—Sir H. Halford, Bart. forwarded, through the Treasurer, some interesting letters relating to Charles the First, detailing some particulars from the storming of Leicester to the battle of Naseby, and described some horse-trappings and other articles belonging to the King, now in the possession of Sir H. Halford. This communication will be printed, together with Mr. E. Leven's notices of unpublished documents relating to the Captivity of Charles the First.—The remainder of the evening was occupied in the reading of a paper by Dr.

Palmer, of Newbury, 'On Discoveries made on the Site of a Roman Villa at Well House, near Marlstone, Berks.'

NUMISMATIC.—Jan. 15.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Venables exhibited some Roman silver coins, consisting of Constantius II., Julianus, Valens, and a fine silver medallion of Gratian, with the reverse legend, *VIRTVS EXERCITVS*.—Rev. Assheton Pownall exhibited a British gold coin, belonging to Dr. Perry, with the legend, *VOCORI ON*: it was in poor preservation.—Mr. Akerman exhibited a gold coin of Cunobeline and a sceatta.—Mr. Frederick Pearson exhibited two Chinese medals and a five-peseta piece, struck in 1809 by the Junta of Spain at the time of the French invasion.—Mr. Wilson exhibited a collection of Chinese coins found at Canton some years since: they consisted of the Emperors Hang He, Keenlung, Keeking and Tao Kwang.—Mr. Evans read a paper 'On a Find of Roman Coins at Luton, Beds., on the Estate of J. Shaw Leigh, Esq.' They consisted of denarii and small brass from the time of Caracalla to that of Claudius Gothicus, and must have been deposited in 269 or in the autumn of 268. The most curious feature connected with the find is the absence of any coin of the usurper Tetricus.

ZOOLOGICAL.—Jan. 16.—G. Busk, Esq., in the chair.—Mr. A. R. Wallace read a paper 'On the Ornithology of Bourou, as investigated by himself during two months' stay in that island.' The total number of species of birds obtained was sixty-six, of which seventeen appeared to be undescribed. The general character of the Ornithology of Bourou was essentially Moluccan; not a single Celebesian form occurred. This contrasted strongly with the Avi Fauna of the Sulu group, in which the greater part of the species met with were common to Celebes.—Dr. Günther exhibited a new form of venomous serpent, discovered by Capt. R. F. Burton in Western Africa, for which he proposed the name of *Pacilostolus Burtonii*, after its discoverer. Dr. Günther also read a second communication on the Chars of Great Britain, in which he described a new species of this group of fishes from Lough Esk, in Ireland, and proposed to call it *Salmo Colli*. Dr. Günther likewise read a note on the synonymy of a venomous serpent from Australia, of the genus *Diemania*.—A letter was read from Capt. Speke, commanding the East African Expedition, relating to the zoology of the country traversed during his progress towards Lake Nyanza.—Dr. Slater called the attention of the Meeting to two fruit-eating pigeons, from the Samoan Islands, in the Society's Menagerie (*Carpophaga microcera* and *Ptilopus fasciatus*), which were new to the collection.—Mr. W. B. Tegetmeier exhibited a singular variety of the domestic fowl, in which the webs of the feet were all broken up into minute filaments.—A paper was read by Mr. J. A. Johnson, containing descriptions of five new species of fishes recently obtained at Madeira by that gentleman, amongst which was a new form of Scopelidae, proposed to be called *Neoscopelus Atlanticus*.—Mr. B. Leadbeater exhibited specimens of eggs of a species of Rhea, supposed to be those of Darwin's Rhea, collected by Mr. Goodlake in Patagonia.

SOCIETY OF ARTS.—Jan. 14.—The Hon. and Rev. S. Best, Member of Council, in the chair.—The paper read was, 'The Application of Photography to the Magic Lantern Educationally Considered,' by Mr. S. Highley.

SYRO-EGYPTIAN.—Jan. 13.—W. H. Black, Esq., in the chair.—The Rev. J. Mills read a paper 'On a Manuscript Copy of the Samaritan Pentateuch,' which he exhibited. Mr. Mills had remained for some months with the Samaritans at Nablus, in 1860, and being the first non-Samaritan ever allowed to examine the celebrated scroll believed by them to be written by Abishma, the great-grandson of Aaron, gave a brief description of that manuscript. The one he exhibited to the Meeting was kindly lent him by Annam, the present Samaritan priest, and which he is now collating with the Hebrew text and also with the Samaritan text as

published in Walton's Polyglot, with the view of its being published. It is a manuscript of the fourteenth century, transcribed from the original scroll for the private use of Tabiah Ben Itschak, a priest of Nablus, as stated by the scribe at the end of the manuscript, and which has been ever since preserved in the priest's family. Mr. Mills dwelt at some length on the peculiar characteristics of the Samaritan manuscripts of the Law, and the uncommon accuracy with which they are copied. The diacritical signs made use of in the manuscript were described; and having pointed out its various divisions and discussed its documentary character, the paper concluded with an exposure of Gesenius's Essay on the Samaritan Pentateuch—the reckless assertions made by that great lexicographer for the purpose of damaging the character of this class of manuscripts. Several fragments of ancient Samaritan manuscripts were also exhibited to the Meeting.

MEETINGS FOR THE ENSUING WEEK.

- MOR.** Actuaries, 7.—Columnar Method of Calculation of Survivorship Annuities, Mr. Meikle.
—Entomological, 7.—Anniversary.
—Architects, 8.—Route to Siam across Isthmus of Kra, Capt. Fraser and Forling; 'Island of Tausima,' Mr. Oliphant.
TUES. Engineers, 8.—Railway Telegraphs, Mr. Preece.
—Royal Institution, 8.—Animal Mechanics, Prof. Marshall.
WED. Zoological, 9.—New Australian Mammal, Mr. Krefft.
—Society of Arts, 9.—Electrical Communication between Great Britain and America, Mr. Massey.
—Archæological Association, 8.—Ancient Literary Frauds, Mr. Madden; 'Sepulchral Discoveries, Stapleford Parvay Church, Essex'; Roman Remains, Combe Wood, Bath, Mr. Rye Cumming.
THURS. Royal Academy, 8.—Architecture, Prof. Smirke.
—Royal, 8.—
—Royal Institution, 8.—Chemical Affinity, Prof. Frankland.
—Antiquaries, 8.
FRI. Royal Institution, 8.—Points of Contact between Science and Art, Cardinal Wiseman.
SAT. Royal Institution, 8.—Life and Death, Mr. Savory.

FINE ARTS

ART IN BERNERS STREET.

AN Exhibition, containing a few creditable pictures and drawings, has been opened (second year) at No. 14, Berners Street. Of these the best are as follows, mostly the works of young artists:—*'A Study'* (95), by Mr. De Morgan, a girl embroidering, is full of originality and dextrous painting; in tone, flesh-tints and surface this is valuable; the shadows are rather dirty; the features, as of a portrait, need refinement, as their character does not necessarily imply vulgarity.—Mr. J. Campbell's *'Cellarman'* (100) we have seen before: there is much to admire in it.—Mr. Storey's *'Twilight'* (86), three ladies walking in a garden, would, so good is its rendering of tone and feeling, be admirable if it were better drawn and less sentimental.—*'The Head of a Child'* (78), Mr. T. Morten, is largely and solidly handled, if dirty—the result of carelessness.—Mr. T. M. Carrick's *'Rocky Seashore'* (72) has, like the last, much feeling for nature, carelessly expressed; the water is well rendered.—A lady in antique costume (unnumbered), by Mr. V. Prinsep, though but a sketch, shows rare artistic power that might be better employed. Mr. L. W. Thomas's (unnumbered) *'Coast Scene,'* a sunlight on the sea, renders the effect charmingly, being unusually good and bright in colour.—*'Ullewater'* (148), Mr. G. Mawley, though thin and a little woolly in rendering of foliage, evinces taste for colour and recognition of nature.—Mr. Bridell's *'Entrance to the Via Mala'* (143), the rock-cleft showing a bar of intense blue sky, is dashing, sketched, and effective, if not heedful.—Mr. E. J. Poynter's *'Egyptian Water-Carriers'* (135), two half-lengths of stately women bearing jars of the old shape upon their heads, which heads are of the old type in form, but occidental in colour, are finely drawn, apt in expression, and indicate artistic ability in the painter.—Mr. S. Solomon rarely fails to mark his singular powers and intensity of feeling upon all we see from him: here are two drawings, such as fifty years ago would have roused the *cognoscenti* to admiration; they make even now old-fashioned observers feel there is something in Art beyond their rule of criticism. The first of these is *'Shadrach, Meshech and Abednego'* (129). The three stand hand-clasped and fearless, shielded from the furnace-heat between the wings

of the angel whose tall head overlooks them. There is no attempt at imitating fire in this design, but its extraordinary force arises from the less vulgar and far more intense means of expression and design in the best sense of that word. The next design represents with much tenderness and grace of character *'The Meeting of Isaac and Rebecca'*: he takes her by both hands and salutes her with the kiss. These are singularly original works.—Mr. G. P. Boyce is another painter of ability. His *'Edge of the Desert'* (108) gives admirably the vastness of the place, and in colour looks like a transported piece of Egypt; so also does the *'Gibel Mokattam, from the Rubbush Hills, Cairo'* (120); it is a placid unbroken evening, just when the sun has turned below the edge of the Egyptian world; golden light, reflected from the sky, lingers softly, not in the coarse glare so commonly represented in Oriental phases of like character, but solemnly and delicately, against minarets and low white cliffs, flushed with grave splendour and saddened with purple shadows. The whole heaps, the cast-out *debris* of a falling metropolis, that are known as the Rubbush Hills, lie here in a broad shade, so complete, that their forms are absorbed and their broken surface only indicated by the devious pathways across them, that, being differently coloured, show themselves. Loneliness and ruin are emphasized by a figure hurrying along; whose bright blue robe tones all the purple, orange, vermillion and grey charmingly.

FINE-ART GOSSIP.—Among Mr. Stanfield's contributions to the forthcoming Royal Academy Exhibition will be a picture representing the condition of some part of the fleets on the day after Trafalgar—a subject that has been in the mind of the artist for many years. The scene is near the locality of the battle, the weather a fresh gale, such as took effect at the time; along the distance of the picture is the low coast of Spain, a watch-tower, presumably of Cadiz, marking a point of land. Near the foreground rides a dismasted and captured Spanish war-ship, the Union-Jack hoisted above her taffrail surmounting the flag of Spain; she has two anchors out by the bow, and rolls heavily, seeming to drag them, showing her decks to us loaded with wreckage and lumber from aloft as she lies heeling over to starboard; a wave has struck her on the port-bow. Between this capture and the land, so as to be handy to prevent her going ashore if the anchors do not hold, lies an English ship of lighter draught. In the mid-distance some other craft are seen making their way towards Gibraltar.

Mr. E. Davis desires us to say that his statue of Wedgwood has not yet been inaugurated at Stoke.

Comprised in the Photographic Society's Exhibition of this year will be found several attempts to utilize the practice of photography to artistic purposes, and afford a substitute for hand-skill in the production of plates that may be used for printing from, in place of engraving. Among these are examples of the processes invented by M. Lemerier in litho-photography, whereby transcripts are said to be obtainable direct on stone from an ordinary negative; also others, to the same end, by M. Poitevin. Perhaps the most remarkable of this class of subjects are the heliographic or photographic etchings on steel, invented by M. Charles Nègre; several specimens, not only of impressions resulting from this gentleman's system of operation, but of the plates themselves whence such impressions have been taken, are to be seen: the last resemble unusually sound and broad lithographic drawings, having withal a firmer and brighter texture—especially observable in a clear rendering of shadows on the objects represented that cannot but be of great value should the system be found commercially useful. These impressions represent, for the most part, architectural details and carvings—very good subjects for an experiment. Quite equal in interest to these, and in their charming fidelity placed beyond question of delightful usefulness, are some extraordinary examples of success in photographing upon enamel: the impression of a portrait, of which there are many here, or other

subject, being obtained upon enamel, the same may be fused at once into a transcript perfectly indestructible in its own nature; or it may be painted upon, as seen here, in the manner of an ordinary enamel, and afterwards fused. We are bound to say that the silly practice of painting on photographs seems in this case to be less objectionable; at any rate, the results are obtained in a less offensive manner than that of the tawdry "coloured" photographs. Neither are these open to the challenge in taste as those photographs on semi-transparent glass are when they show opaque examples transparently. M. Lafon de Camersac is the inventor of this novelty. M. Bertsch's automatic arrangement of lenses, which adapts itself to a fixed focus, is one of the wonders of photographic practice that cannot but commend itself to all who observe it; here are some enlarged results of its working. M. Henri Corbin's dry collodion paper, which is of course portable, and will keep fit for use for six months at least, must be a real blessing to travellers, who may by its aid dispense with a great deal of baggage, that enemy to the photographer. Architectural students should not omit to avail themselves of the magnificent volume of photographs taken from details of the Cathedral of Amiens during the recent "restorations," and exhibiting the sculptures of that glorious gallery of Art in many instances in their state ere any other "effacing finger" than that of Time had been laid upon them. Taken from various points of view offered for this occasion only by the erection of the scaffolds used during the work of restoration, these productions are unparalleled in interest. The man who does not know what Gothic sculpture was, or one who doubts its value, will do well to look at these; they are the work of MM. Davette and Romanet. Here should also be noticed the productions in the carbon-process by M. Robert, of Sevres (Director of the Imperial Factory), where the same example has been reproduced with singular success. M. Camus's Egyptian views, photographs on the largest scale of temples, propylons and ruined colonnades, especially one of the Hypethral Temple at Philæ, will be appreciated; as will be M. Chernay's copies of the Mexican antiquities, made in danger of his life from Indians.—M. de Londre's waxed paper productions, remarkable for clearness as they are,—and last, not least interesting, the photographs on glass by MM. Ferrier, père, fils, et Soulier, some of whose copies of Alpine nature enchain the observer.

MUSIC AND THE DRAMA

ROYAL ENGLISH OPERA, Covent Garden, under the management of Miss Louisa Pyne and Mr. W. Harrison. Sole Lessees.—On MONDAY, January 26, and FRIDAY, 28th, *Raffaello*, Grand Opera, SATURDAY, 29th, and SUNDAY, 30th, *Wallace*, brilliantly successful Opera, LOVE'S TRIUMPH.—WEDNESDAY, 25th, and SATURDAY, 28th, *Howard Glover's* Popular Opera, RUY BLAS.—Every Evening, the Grand Original, Zoological, Comical Christmas Pantomime, written by H. J. Byron, entitled HARLEQUIN BEAUTY and the BEAST, or, the GNOME QUEEN and the GOOD FAIRY LIGHT; or, the DESCENT OF MORRIS'S FIRST RAY, invented and painted by W. Calcott.—NOTICE.—A Morning Performance of the new Pantomime every Wednesday at Two. Carriages to be in attendance at half-past Four. N.B.—Children under Twelve Years of age, admitted at half price to the Morning Performances to all parts of the house except Pit, price 1s. 6d. Private Boxes, from 10s. 6d. to 40s.; Orchestra Stalls, 10s.; Dress Circles, 5s.; Upper Boxes, 4s.; Amphitheatre Stalls, 3s.; Pit, 2s. 6d.; Amphitheatre, 1s. The Box-Office open daily, from 10 to 5. No charge for booking or fees to box-keepers.—Doors open at Half-past Six. Overture commences at ten minutes to Seven.

MONDAY'S POPULAR CONCERT.—When Schumann's Pianoforte Quintett was first played here, by Mdle. Clauss, some years ago, it produced little or no effect. In the interval, the advance of the composer's popularity in Germany has been steady, rapid, and (as we have said) startling. Our own impressions are, that whatever be the amount of aspiration conceded to Schumann, in his best works, he was deficient in fancy, and audacious, not only in taking, but also in making, those liberties, which can but be pardoned in consideration of consummate genius. The immodesty of eccentricity is a subject well worth treating. If the leading phrases of the four movements of this Quartett be analyzed, three (that of the slow movement reserved) will be found heaps of notes, in themselves characterless; not so the subjects of Haydn, Mozart, Beethoven, Weber, Mendelssohn (in his best writings). That

the *allegro* is meant to start vigorously; that the second subject is intended to flow; that the *scherzo* is built on the scale; and that the *finale* is based on an idea of incessant, animated motion,—are all so many perceptible facts; but not one idea referred to seems to us to have a spark of divine fire. Then, as in the close of the divisions of the *allegro*, as in the midst of the movement *alla marcia*, interest is checked by perverse little episodes, to our uninitiated apprehension having no keeping or connexion with the remainder of the movement—varying it, no doubt, inasmuch as dislocation is variety. Need we cite how different are the introduction and employment of Beethoven's episodes? Further, Schumann's taste in harmony is, throughout, impure—showing a perverse leaning to the use of those extreme chords and suspensions which are useful to give piquancy and heighten effect, but are no more admissible when employed as the universal medium of carrying on a movement from point to point than would be Cayenne pepper showered over a bill of fare from the soup to the dessert. So that, to sum up, our impressions stated last week have undergone no change in consequence of Monday's experience.—Schubert's stringed Quintett is an interesting, though an ill-proportioned work—full of charming ideas, and, in the first two movements especially, happy and graceful effects—ill set and elaborately drawn out to a length, owing to which no small amount of charm is lost.—Both Quintetts were played with spirit—Herr Pauer being at the pianoforte; but M. Sainton must watch his intonation, which once or twice of late has not been altogether satisfactory. The vocal performers were Mr. Sims Reeves, who is in excellent voice and spirits, and Miss Banks, who got her usual *encore* in Mr. A. Sullivan's buoyant and delicate *Ariel* song.

MUSICAL AND DRAMATIC GOSSIP.—Besides the mere pleasure which the music, as music, continues and will continue to give to the English ear, there is many a pound's worth of instruction to be got for the English musician out of a shilling volume, containing *Twelve of Sir Henry Bishop's Glees* (Boosey & Sons)—at half the price that is charged for many a trashy ballad not worth singing—for many a lame polka that is not worth dancing—for many an overwrought transcript of some opera-tune not worth transcribing. The edition is neatly brought out; the pages are very little crowded.—That which is to be pondered, as matter of instruction, may be briefly indicated. First, the superior quality of the text preferred by Sir H. Bishop, and that in a day when the Vauxhall ballad was not yet extinct. He was at his best when setting words by Shakespeare, Oasian, Joanna Baillie: under those circumstances he was rarely commonplace, never vulgar. The modest ease with which voices were treated by him (a fair reference being paid the while to expression) may be also recommended to all young writers. The writer had something of his own, but the originality was neither forced nor unpleasant: the ear was relieved from monotony without the teeth being set on edge. But this volume gives also an instructive example of Bishop's weakness and want of self-respect—defects which prevented his ruling his public, instead of being, as he was, tempted or dragged into false paths. What can be more foolish in taste than his appropriation of the cheery madrigal "Now is the month of Maying" as the second part of his setting of "Who is Sylvia"? The old "*ballad*" (we imagine it may have been danced as well as sung) loses much of its sprightly grace by the alteration of the words, and by the omission of the "*Fal-lal-la*" burthen. The adapter here proclaimed himself, by the proceeding, inadequate no less than irreverent. The sins of Bishop, in this matter, had no small part in strangling the growth of native opera; in corrupting our popular knowledge of foreign music; and in bringing into discredit on the Continent his own name, which ought to have been only honourably known there. It was so known, if the tale be true, that when Signor Rossini came to England, on his being introduced to Bishop, the composer of "Il Barbiere" began at once to hum the melody of the round here printed—"When the wind blows."

The announcement of 'Athalie' and Mozart's 'Requiem,' performed yesterday week by the *Sacred Harmonic Society*, need not be followed by a criticism of works so thoroughly relished, when executed by a body of artists whose rule is excellence. The quartet of *solo* singers consisted of Miss Parepa, Madame Sainton-Dolby, Messrs. Montem Smith and Lewis Thomas.

Mr. Henry Phillips announces a farewell concert.

Among other candidates for public favour in London may be mentioned M. Jullien, who announces a dance-orchestra: after the fashion of that of his father.

M. Berlioz writes in favourable terms of the music of M. Semet's 'Ondine.' It is only fair to advert to this praise, after the censure registered a week ago.

There is a talk, says the *Gazette Musicale*, of reviving Gluck's 'Arnide' at the Grand Opéra. This was next to an inevitable sequel of the success of 'Orphée' and 'Alceste': another proof of a fact which, stated in print a few years since, was ridiculed as if it had been an absurd paradox; namely, that Gluck's operas have never quitted the stage. They appear too sparingly, it is true, for the same reason that Shakespeare's tragedies are comparatively seldom seen. Where is the *Lady Macbeth*?—where is the *Cleopatra*?—where the *Lear*?

Madame Schumann is said to meditate playing in Paris,—also Mr. Aptommas, our harpist,—during the coming season.

'King Enzo' of Herr Abert, concerning which opera we heard good report in Germany a few months since, has just been given at Mannheim, it is said, with the greatest possible success.

Signor Mario, who, truth to say, has not been singing well, and therefore not frequently, at the Italian Opera in Paris this winter, has, whether wisely or unwisely, accepted an engagement at Barcelona, whither he will proceed in February.

'Philidor,' a five-act drama with a prologue, which has nothing to do with the great chess-playing musician, has been produced at the Théâtre de la Gaîté.

The new book for 'Cosi fan tutte' at the Théâtre Lyrique is based on Shakespeare's 'Love's Labour's Lost.'—By the way, last week Madame Faure was printed by mistake for Madame Faure-Lefebvre, in specifying the cast.

Molière's birthday has been duly kept in Paris at the two classical theatres,—the Français and the Odéon: at the former by the performance of 'Le Misanthrope' and 'Le Malade Imaginaire'; at the latter, by 'L'Ecole des Maris,' 'Le Malade Imaginaire,' and a new piece, 'La Fille de Molière.'

We have the following from Naples:—"Mdlle. Titiens has now been with us a fortnight, and has perfectly enchanted the Neapolitans. On her arrival there was a party prepared to oppose her; but all feeling of hostility has been crushed by her remarkable powers. Every one is compelled to confess that, for years, such a voice has not been heard in Naples. The *Giornale di Napoli*, which is the most moderate in its praise, says, 'Titiens, at San Carlo, and Ristori, at the Fondo, are the objects of the warmest sympathies of our public. Titiens has not an extraordinary volume of voice (!); but she sings exquisitely, has all the graces of elegance and of art, and what is more, she acts and sings with feeling. Without denial, she is one of the most distinguished artists of singing of the day. Ristori, whose long career has secured for her only increasing honour, is always the Queen of the Italian Dramatic Theatre,—is the heiress of the talents of Marchionni and Talma.' As yet, Mdlle. Titiens has sung only in 'Lucrezia Borgia'; and it is to be regretted that the protracted engagement of Steffenone will probably deprive the Neapolitans of the great pleasure of hearing her in *Norma*. In a short time it is proposed to give the as yet inedited opera of Donizetti, 'Maria Stuarda,' under the Bourbons prohibited,—Steffenone to take the part of *Maria Stuarda*, and Titiens that of *Elisabetta*. There are rumours of intrigues to prevent the success of these two ladies in Donizetti's opera. We are shortly, too, to have a

Concert under the direction of Thalberg, who is desirous of introducing a young Neapolitan, Benjamin Cesi, a performer of great talent, and the only pupil to whom Thalberg has ever given gratuitous lessons. To the disgrace of Naples, however, be it said, so great a master found it difficult to obtain a room in a city of palaces and of magnificent public buildings."

MISCELLANEA

Cardinal Mezzofanti.—Your Correspondent "B." (page 94) cannot have read with attention the paragraph which he volunteers to criticize. The report of the Meeting of the Philological Society (*ante*, page 55) stated that Mr. Watts had laid before the Society a paper by Mr. Waterton, containing a list of eighty-four specimens of different languages which Cardinal Mezzofanti had in a manner adopted as a list of the languages known to him, and that Mr. Watts remarked, among other things, that in this list "some languages appeared to occur twice under different names," producing two or three instances. "B." first attributes to Mr. Watts the list which belongs to Mr. Waterton, and then produces as an observation of his own that "the same languages are quoted under different names," &c. He then complains that only three Italian dialects are reported in the list, "Italian (*i.e.*, Tuscan), Sicilian and Venetian," overlooking "No. 49, Sardinian," and appearing to overlook also that in a list of languages the introduction of dialects as on a par with them may be and has been objected to. "Mezzofanti, I believe," he proceeds, "never pretended to know the various dialects of China of which the names are (very confusedly and erroneously) given. He had studied the Mandarin,—that is, the Court or literary language; but when a friend of mine, who had been conversing with him in that dialect, broke off into Cantonese (one found in the list), Mezzofanti said, 'You are not speaking *Hwan-hwa* (the literary tongue); but he was unable to carry forward the conversation in the Canton vernacular.'" The name of the Mandarin dialect, it may be remarked, is not *Hwan-hwa*, but *Kwan-hwa*, *Kwan* being the native Chinese word for what the Portuguese, and English after them, call Mandarin. With regard to the provincial dialects, this is but negative evidence on anonymous authority, and there is positive evidence entitled to more attention. Don Rafael Umpieres, Procurator of the Mission at Macao, declared, in a letter to Dr. Russell, of Maynooth, that he "frequently conversed with the Cardinal in Chinese, from the year 1837 up to the date of his death in 1849, and that he not only spoke the Mandarin Chinese, but understood other dialects of the language." (Dr. Russell's 'Life of Mezzofanti,' page 363.) The variety spoken at Macao is, of course, the Canton dialect. Mr. Harford, of Blaise Castle, author of the 'Life of Michael Angelo,' is another witness to the same effect. "He one day talked to me of the Chinese language and its difficulties," he says, speaking of the Cardinal, "and told me that some time back a gentleman who had resided in China visited him. 'I concluded,' he added, 'that I might address him in Chinese, and did so; but after exchanging a few sentences with me, he begged that we might pursue our conversation in French. We talked, however, long enough for me to discover that he spoke in the Canton dialect.'" (Dr. Russell's 'Life of Mezzofanti,' page 224.) Permit me to recommend to your Correspondent "B." to make himself acquainted, before writing further on Mezzofanti, with Dr. Russell's Life of the Cardinal, and with the three papers on the same subject read by Mr. Watts before the Philological Society in 1852 and subsequent years, in which he will find that most of the points have been fully discussed which he considers new. As it appears by "B." remarks that he has enjoyed the singular advantage of personal acquaintance with both Mezzofanti and Rask, he would be able, no doubt, to communicate some interesting information by simply recording his reminiscences of those two illustrious men.

TO CORRESPONDENTS.—W. P.—W.—I. P. S. R.—J. N. J. E. J.—J. H.—received.

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13. Oh, by rivers.
14. Come o'er the brook, Bessie.
15. The fox jumped over the parson's gate.
16. The tiger couches in the wood.
17. Live Henri Quatre.
18. Allegiance we swear.

19. Daughter of error.
20. Now to the forest we repair.
21. Hail to the chief.
22. Stay, prithee stay.
23. Good night.
24. When wearied wretches.

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